

Neosurreal Interior Design

A Senior Honors Thesis

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### Abstract:

Surrealism, defined by founder Andre Breton in 1924, is pure psychic automatism used to express the true functioning of thought, free of any moral or aesthetic consideration. Although always comprising the unusual and the unexpected, Surrealism can be described as having three measurable general conventions: a juxtaposition of unrelated objects, incongruous changes in scale, and the fetishism of bodies and objects. This revolutionary movement has had a lasting impact in the art world, but its potential in interior design, has been largely unexplored.

According to the environment- behavior theory, behavior is a function of a person and an environment; hence, by radically changing the environment, designers can effect a positive change in human behavior. It is therefore necessary to isolate both the types of environment change that will yield positive behavior and the personality type that will respond well to those changes. This project seeks to shed insight on both of those factors. The results of this survey indicate that using scale changes, and to a lesser extent, juxtaposition, can lead people to feel happy, creative, free, surprised, relaxed, and to have an overall positive experience. The data also suggest that neosurreal design would be most accepted in a commercial setting. More research is required to isolate the target market, because the results of this section of the project were inconclusive.

To Sumit, who showed me the way

To Loic, for lighting it well

To Pookie, who will find his own

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## Chapter One:

### Introduction

“That’s it, Dinah! If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it isn’t. And contrariwise, what it is, it wouldn’t be, and what it wouldn’t be, it would. You see?” (Alice in Wonderland).

With these words Alice embarks on her famous journey to Wonderland, the fantastic world created by the illogical, irrational, and unrestricted realms of her dreams. This journey to Wonderland is the essence of the surrealist movement, which revolved around the deconstruction of the rational and the purposeful (Bolton, 2003). Surreal artists were fascinated by the creations and dimensions of the subconscious mind and strove to capture the illusory – and often disturbing – quality of dreams (Wood, 2007).

Andre Breton, the founder of Surrealism, defined it as such: “Surrealism, noun, masc. Pure psychic automatism by which it is proposed to express verbally, in writing or in any other way, the true functioning of thought. Thought dictated in the absence of all control exercised by reason, outside all aesthetic or moral considerations” (Pierre, 1979, p. 149). Surreal art was not dictated by a specific aesthetic style, nor did it care to be beautiful; it rather “identifi[ed] a state of being as much as a particular visual aesthetic” (Wood, 2007, p. 2). Despite lacking officially defined methodology, surreal works of art tend to share several characteristics in style and subject matter, such as a tendency toward a juxtaposition of images, incongruous changes of scale, fetishism of objects and bodies, and displacement of meaning from an original to a secondary source, as described by Ghislaine Wood in Surreal Things (2007). These characteristics often achieve a disconcerting, disturbing effect (Bradley, 1997).

The impact of Surrealism in contemporary design is described by the Color Association: “... what started out as an avant-garde movement has become an enduring influence on commercial art, fashion, architecture and interiors.” As Surrealism continues to shape and



influence contemporary design with a pervasion that the Color Association calls the “Surrealism bug,” it becomes increasingly important to determine the place of Surrealism in interior design (Walch).

The Surrealist movement officially died with Breton in 1966 (Bolton 2003) but it is making a comeback, which is evident locally in Peter Eisenman’s deconstructivist architecture for the downtown Columbus Convention Center or the Wexner Center for the Arts. The surrealist movement was a politically charged artistic revolution which countered normative ‘bourgeois’ standards of beauty and design and created an eclectic new style. Surreal artists and designers reinvented the traditional, peaceful, and pleasing uses of the design elements and principles – such as line, texture, color, rhythm, harmony, and balance – that had dominated art and design since their inception. Surrealists sought self expression, self exploration, and self definition through their unconventional use of the design elements in principles, which became the characteristics articulated by Wood (2007): juxtaposition of unrelated objects, incongruous changes of scale, fetishism of bodies and objects, and a displacement of meaning from an original to a secondary source. Because displacement is a more elusive and abstracted concept, and thus requires more extensive consideration than juxtaposition, scale changes, and fetishism, it will not be incorporated into this research project, as its difficulty to comprehend would skew the results of the surveys.

The advantages to using Surrealism in interior design include the liberated behavior that can be fostered by this change in environment. Behavior is a function of the personality and its environment, and the interaction between the two. Therefore, a drastic change in environment can result in a drastic (and positive) change in behavior from the inhabitant. However, Surrealism could elicit both liberation and disconcertion. In order to reach the best behavior, it is important to

understand who will have a positive reaction to Surrealism in interior design, and what aspects of Surrealism could be successfully used in interior design. By understanding these two factors, designers can properly use Surrealism to create appropriately surreal spaces for the right niche, resulting in creative or free behavior; they can also avoid creating uncomfortable, stressed behavior resulting from using the unpopular aspects of Surrealism for the wrong niche.

#### Purpose:

The purpose of this research project is 1. to determine which of the surreal characteristics – juxtaposition, scale, and fetishism – appeal to a selection of college students, 2. to create three interior living spaces based on these results, 3. to observe the emotional response the students have to Surrealism, and 4. to isolate characteristics that describe the students who would be most inclined to like Surrealism in interior design.

## Chapter Two:

### Summary of Related Work

#### *A Brief History of Surrealism*

Surrealism is inextricably linked to Dadaism, the artistic revolution that immediately preceded it. The American Heritage Dictionary of the English Language defines Dadaism as such: “Noun; A European artistic and literary movement (1916-1923) that flouted conventional aesthetic and cultural values by producing works marked by nonsense, travesty, and incongruity” (AHDEL, 2000). Dadaism arose from the chaos that its constituent artists experienced after the First World War; the political atmosphere that gave rise to Dadaism and consequently to Surrealism is therefore worth examining.

In Surrealism and Dadaism, Marianne Oesterreicher- Mollwo (1979) describes the historical context in which Dadaism was born with five main influential factors: technology and industrialization, capitalism, the upsurge of science, the subverted status of sexuality in society, and the exhaustion of formal possibilities for art.

The early 20<sup>th</sup> century was a time for huge technological advances and an increase in industrialization. Along with appreciation for the technology that yielded the telephone and the train came an underlying fear of the threat of technology over society. Europeans in particular experienced this fear during World War I when technology was used as a means to mass exterminate man. This time of industrialization also led to intense workloads and hours, which proved detrimental to human personalities (Oesterreicher, 1979).

The awareness of the effects of industrialization on society coalesced with a new consciousness of the effects of capitalism. Increased industrialization meant an increased number of production workers, who often received poor wages and worked without social or economic

security. This harsh aspect of capitalism stood in stark contrast to the Russian Revolution of 1917, which, bringing communism to the forefront for the first time in history, represented an interesting new idea (Oesterreicher, 1979).

Consciousness and unconsciousness featured strongly in the upsurge of science, which refuted the previous use of positivism, or the belief that empirical data is the only basis for learning. A new tendency in science developed at this time and emphasized the subconscious, indubitably led by Freud and his exploration in the interpretation and analysis of dreams (Oesterreicher, 1979). Freud's investigations into the subconscious mind proved crucial for the surrealist movement and its obsession with the uncharted depths of the mind; both Salvador Dali and Andre Breton had personal meetings with Freud and used his work as inspiration (Bolton, 2003).

Another factor that Oesterreicher-Mollwo (1979) describes as influencing the time period and Surrealism is the subversion of sexuality in the public sphere. The beginning of the 20<sup>th</sup> century lacked a firm religious base to mandate society's conservative view of sexuality, which existed in conflict with the natural human needs for sexuality. Through Expressionism, artists began the deconstruction of this puritanical rigidity, which became a huge theme for Surrealists. Oesterreicher-Mollwo's last contributing factor is that the art scene at the onset of the 20<sup>th</sup> century had exhausted its formal possibilities. Techniques such as Naturalism and Impressionism had reached their full potentials, and artists were desirous of developing a new technique (1979).

In this context arose Dadaism. In 1916 in Zürich, the German writer Hugo Ball founded the Cabaret Voltaire, which drew the intellectual elite of Switzerland. The circles that gathered at the Cabaret Voltaire followed anarchist philosophy, which was a purposeful contradiction to the logical and rational philosophy of the bourgeoisie that the Dadaists held responsible for the

destruction of World War I. The artists that began meeting at the Cabaret eventually became known as Dadaists. Named after its nonsensical essence, the term “Dada” means either “rocking horse” in French or “yes, yes” in Russian. The Dadaist movement spread from Zürich to New York City, Berlin, Cologne, and finally to Paris (Bradley, 1997). Among the central Dadaists were the literary figures of Hugo Ball, Richard Huelsenbeck, and Tristan Tzara. On the cabaret stage, they performed their poems, which comprised of illogical fragments of foreign languages conflated into monologues that were read aloud by various people at various speeds and volumes and were accompanied by noise-oriented music. The main concepts of Dadaism, which was a predominately negative and destructive movement, were provocation and (or through) nonsense (Oesterreicher, 1979).

Shortly after the creation of the Cabaret, Dadaism bloomed in New York, where the visual artists Marcel Duchamp, Man Ray and Francis Picabia formed a Dada group. Duchamp's 'readymades' had a significant impact on the definition of art when the artist declared that everyday objects, like a urinal and a bicycle wheel, were art. In 1920 the Dadaist movement spread to Berlin, where the group included Huelsenbeck, Tzara and George Grosz. Berlin housed the most political manifestations of Dadaism and saw the 1918 publication of Tzara's first Dada Manifesto (Bradley, 1997). The most significant artistic contribution of the Berlin group was the technique of photomontage, which was used in posters for political expression (Oesterreicher, 1979).

Meanwhile, in Cologne, the Dada group had come to include Max Ernst, Johannes Baargeld, and Hans Arp. The artists continued to explore Dadaism's provocation through collages of incongruous images and words. In 1921 Ernst had an exhibit in Paris and in 1922 moved to the French capital. In Paris, the focus of the Dada activity was the *Litterature* (Bradley, 1997), a

journal started in 1919 by Andre Breton, Phillipe Soupault and Louis Aragon (Pierre, 1979).

Although originally receptive to Dada ideas, Breton and the other writers grew dissatisfied with the pessimistic and nonsensical views of Dadaism. In 1921 Breton arranged a mock trial of the patriotic writer Maurice Barres, who stood as a symbol of the bourgeoisie against which the Dadaists rebelled. Breton held the trial in spite of Tzara's opposition; Tzara refused to act as a rational witness during the trial and embodied Breton's frustrations with the anarchist qualities of Dadaism. After the trial, Breton broke from the Dadaists and started a new series of *Litterature*. Having kept in contact with Arp and Ernst, the series chronicled the group's experiments in the “saison des sommeils” or “seasons of sleep,” which sought to explore the unconscious mind. With these experiments came the birth of Surrealism (Bradley, 1997).

The origins of Surrealism in the early 1920's were purely literary. The group involved in the writing of *Litterature*, including Breton, Soupault, and Aragon, met in cafes and homes to practice “automatic writing.” As explained by Fiona Bradley in Surrealism (1997), automatic writing “must be generated by stringing together the first words or images which come to mind.” (p. 21). This series of *Litterature* was published from 1919 – 1924, and included “Les Champs Magnetiques,” which was the first book of automatic writing, co-authored by Breton and Soupault (Pierre, 1979).

From the practice of writing in a trance state came the development of automatic drawing. Andre Masson was particularly successful in automatic drawing; he began to doodle in a state of abstraction and afterwards consciously shaped the marks that he had previously made. Automatic painting developed out of similar techniques, but was more challenging to commence in a trance state. Masson thus developed sand painting, in which he would drip glue on to a canvas or paper, and then sprinkle sand over it. He then allowed his conscious mind to overtake the subconscious

beginnings of the work. Max Ernst developed the technique of frottage, which consisted of placing a paper on an interesting surface and then rubbing it with charcoal or pencil. He adapted this technique to painting by placing a canvas thickly covered with paint over an interesting surface and scraping off the excess; he called this process grattage. Breton and his cohorts developed the “cadavre exquis:” in an artistic form of telephone, one man would begin the drawing of a body, and pass it on to the next, who would make an addition to the body, until the circle had completed via automatic drawing the whole of the “exquisite cadaver.” These investigations into automatism were Surrealism's first attempts at exploring the unconscious. During this period of experimentation, Breton wrote the first Surrealist Manifesto in 1924, in which he described Surrealism as the automatic writing practiced by his group of friends, and with which he established the official birth of Surrealism (Bradley, 1997).

In 1929, the emphasis of Surrealism shifted from unconsciousness in general to the unconsciousness of dreams. Freud and his psychoanalysis of dreams strongly influenced this period of Surrealism. Although Freud emphasized the analysis of dreams, Surrealists were content simply to capture elements of dreams (Oesterreicher, 1979). These works of art were called “oneiric” paintings, and included all paintings concerned with the illusory qualities of dreams (Passeron, 1978, p.262). Many of the most famous works of Surreal art originated in this period, when artists like Dali, Ernst, Renee Magritte, Yves Tanguy, Elsa Schiaparelli, and Meret Oppenheim became increasingly successful. In this period, Dali painted his famous “The Persistence of Memory,” (1931) and Oppenheim created “Breakfast in Furs” (1936). In 1929, Breton wrote the second Surrealist Manifesto, in which he reiterated the focus of Surrealism on the irrational and the unconscious (Bradley, 1997). The two most significant Surrealist reviews

were also written during this time, *La Revolution Surrealiste* (1924 - 1929) and *Le Surrealisme au service de la Revolution* (1930 – 1933) (Pierre, 1979).

In 1940, the Germans invaded France and the artists were forced to flee, mainly to America. In the United States, Surrealism began its battle with commercialization, a point which Breton would anathematize until his death. Dali ostentatiously displayed his love of money, and his commissioned portraits of famous clients and his collaborations with Vogue and Harper's Bazaar earned him Breton's anagram "Avida Dollars (greed for dollars)" (Wood, 2007). In true Dali nature, he adopted the symbol of his commercialization and eventually turned it into a lucrative trademark until he returned to Europe in 1948 (Vallen, 2008).

These exiled surrealists found refuge and resource in Peggy Guggenheim's New York City gallery. As Max Ernst's wife from 1942 – 1945 and as a personal friend of Marcel Duchamp, Guggenheim's gallery was a major show house for Surrealist works (Passeron, 1978). In America in 1942, Breton wrote "Prolegomena to a Third Manifesto of Surrealism or Else," in which he warned against the conventions of Surrealism and praised opposition to all dogma, past and future. Other literary endeavors included writings for the Surrealist magazine VVV, or Triple V, from 1943 to 1949 (Pierre, 1979). Surrealism is generally considered to have died with Breton in 1966; however, its influence and three of the stylistic characteristics defined by Wood – juxtaposition, fetishism, and changes in scale – persist in contemporary design (Bradley, 1997).

### ***Major characteristics of Surrealism***

#### ***Juxtaposition of unrelated objects***

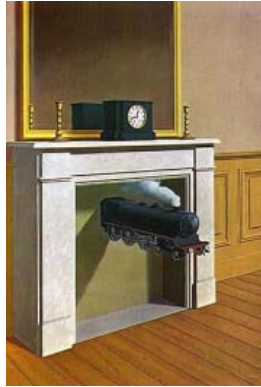
The most obvious of the Surrealist characteristics addressed by Wood is what the film Dada and Surrealism calls a "juxtaposition of unrelated objects" (Dada and Surrealism). A famous example of this juxtaposition is Rene Magritte's famous "Son of Man," in which a suited



man in a bowler cap has a bright green apple in front of his face (Figure 1). The apple is apparently unrelated to the man, who stands not in an orchard, but in front of a large body of water. It is unclear from the painting why the apple is in front of his face, but the effect is surprising and unforgettable. Magritte's "Time Transfixed" shows a room with a fireplace, mirror, and clock. Midway off the ground, a train comes shooting out of the inside of the fireplace (Figure 2). Bradley (1997) describes the effect of surreal juxtaposition as teeming with "irrational/disruptive possibility" (p.35). Dali's "One Second Before Awakening from a Dream Caused by the Flight of a Bee around a Pomegranate" pushes these irrational possibilities to the next degree when he paints a sleeping woman with a gun protruding from her arm (Figure 3). Two tigers are charging at the woman, one of which emerges from a fish's mouth. The fish itself emerges from the interior of a pomegranate. Overhead, a white elephant with spindly legs and a veiled saddle walks on water. A tiny bee buzzes around a small pomegranate in the foreground. There is no obvious explanation for any of these elements other than that they are, evidently, the result of the woman's circuitous dream-induced imagination.



**Figure 1: Magritte, "Son of Man"**



**Figure 2: Magritte, “Time Transfixed”**



**Figure 3: Dali, One Second Before Awakening from a Dream Caused by the Flight of a Bee around a Pomegranate”**

### *Changes of scale*

Objects in surreal art often underwent incongruous changes of scale. Man Ray's “La Fortune” has a huge pool table shooting off into the horizon, with an even more unbelievably enlarged leg supporting the table (Figure 4). The meaning is unclear as to why this particular pool table is so large, and whether the correspondence between the colors of the clouds and of the pool balls has a significant meaning. Magritte's “Personal Values” shows a bedroom with enormous personal effects, like a comb and a powder brush, in an otherwise normal-sized room (Figure 5). In this particular painting, a clear meaning may be deduced, but the initial effect is as surprising as the other works. Magritte also painted “Le Tombeau des Lutteurs,” which features a giant rose that occupies the whole of an otherwise empty room (Figure 6). In “The Listening Room,” Magritte develops a similar composition, but with a giant green apple instead of a rose (Figure 7). Again in these works, no explanation as to the significance of these objects and their magnification exists; the viewers must determine for themselves the meanings of the works.



**Figure 4: Man Ray, “La Fortune”**



**Figure 5: Magritte, “Personal Values”**



**Figure 6: Magritte, “Le Tombeau des Lutteurs”**



**Figure 7: Magritte, “The Listening Room”**

### ***Fetishism of bodies and objects***

Surreal fetishism often involved the transformation of a common object into a sexual symbol. For example, Meret Oppenheim’s “Le Dejeuner en Fourrure” transforms a teacup, saucer, and spoon into a sex object by covering them with fur. The viewer is then left to contemplate the penetrative qualities of the spoon entering the fur-lined cup (symbolic of the female pubis) and the effect of drinking from the furry cup, which brings to mind the act of cunnilingus (Bradley, 1997) (Figure 8). The film Dada and Surrealism investigates Dali's systematic use of his fetish object: the crutch. As a youth, Dali had a sexual fantasy about a crutch, and used crutches pervasively in his paintings (Dada and Surrealism). The crutches

usually support a strange, phallic-like protrusion, as is the case in “The Enigma of William Tell” (Figure 9). The kneeling man in the painting has a grossly enlarged right butt cheek, which is supported by a crutch. He also has a bizarre extension of his hat, again which is supported by a crutch. Crutches reappear in “The Burning Giraffe,” where zombiesque women have a series of phallic protrusions from their backs, which are supported by a complex system of crutches (Figure 10) (Dada and Surrealism).



**Figure 8: Oppenheim, “Breakfast in Furs” Figure 9: Dali, “The Enigma of William Tell”**



**Figure 10: Dali, “The Burning Giraffe”**

A popular theme of fetishism in Surrealism is the fragmentation and mystification of the female body. Wood (2007) describes this phenomenon:

... the representation of the body (and particularly the female body) became a particular site for Surrealist experiment. It was the subject of intense scrutiny: dismembered, fragmented, desecrated, eroticized and eulogized in the pursuit of a range of psychological, sociological and sexual concerns (p.10).

An example of fetishism of the female form is Rene Magritte's "Le Viol (The rape)" (Figure 11). "Le Viol" is a portrait of a woman; however, the woman's face is actually a headless female body. The breasts are eyes, the bellybutton is the nose, and the delineation of the pubic triangle forms the mouth. The effect is simultaneously surprising and disturbing. Again, the interpretation of the work is elusive, but "Le Viol" seems to comment on a woman's value or function in society. Because the woman has no mouth, she has no voice; she has only her body and her sexuality to offer. The effect of the work is stronger when the title, "The Rape" is kept in mind.

These three characteristic, juxtaposition of unrelated objects, incongruous changes of scale, and the fetishism of bodies and objects all appeared as Surrealism broached yet a new medium: interior design.



**Figure 11: Magritte, "Le Viol"**

### ***Surrealism in interior design: the 20<sup>th</sup> Century***

The surreal interpretation of interior design, infrequent as it may have been, was purposefully constructed in opposition to the reductive qualities of the popular modernist style. Wood (2007) explains that "Surrealism employed various strategies to disrupt conceptions of architectural space and invest the interior with particular psychological and emotional meanings and symbolism..." (p. 40). These systematic investments of meaning into the home surpassed the traditional emotive qualities of the home. In a traditional home, a hearth may be the symbol of

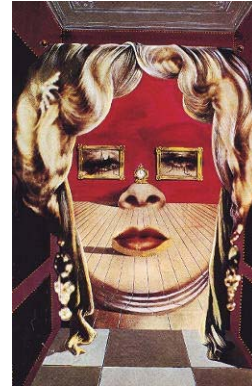
family and love; with Surrealism a room became a symbol for the woman's body. The surreal home was a place through which to explore childhood fantasies and indulge in the conflation of dream and reality. This emphasis on the emotional qualities of the home brought Louis Aragon to suggest that "the sociological and emotive function, rather than the physical form, should be the determinant of form" (Wood, 2007, p.40). The form, for surrealists, had a greater role in the design of a space than did the functionality (Wood).

Some of the first surrealist interior objects were Wolfgang von Paalen's ivy-covered chair and Oscar Dominguez's "Brouette (wheelbarrow)," which was lined with sumptuous satin fabric (Figure 12) (Wood, 2007). Both were extremely successful; the ivy-covered chair became a trendy item for interior design and the wheelbarrow became a backdrop for high fashion photography, cementing Surrealism's relationship with high fashion (Wood 2007). Dali in particular was interested in the creation of interior spaces. He designed store-front windows which were featured in *Vogue* and *Harper's Bazaar*, furthering the relationship between Surrealism and commercialization as well as between Dali and the public. He also developed a sketch of an apartment based on the face of the actress Mae West, aptly titled "Mae West's Face which May Be Used as a Surrealist Apartment" (Figure 13). Although the space was never fully realized, it is this sketch that brought about the famous "Mae West Lips Sofa" (Figure 14). Dali also had radical ideas for a breathing arm chair, which would breathe in tune with its user. He wanted to design a room that would "pulsate like the stomach of a sick dog" (Wood, 2007, p. 55). This goal proved too difficult to realize, but Wood (2007) says of his ambition, "In his rejection of the rational, mechanic world and his privileging of dream and the fantastic, Dali reiterated Surrealism's most fundamental objective" (p. 15).





**Figure 12: Dominguez, “La Brouette”**



**Figure 13: Dali, “Mae West’s Face Which May Be Used as a Surrealist Apartment”**



**Figure 14: Dali, “Mae West Lips Sofa”**

Dali intended his dog-stomach room for Edward James's surrealist house, Monkton (Figure 15). Originally a hunting lodge built for James's father, remodeling began in 1930 with the exterior. The house was covered in purple stucco and matched with lime green plasterwork, the colors and formations therewith adhering to juxtaposition typical of the Surrealists. The interior design in Monkton revolved around the juxtaposition of objects in such a way that their interaction enhanced the experience of color and created fluid segues between periods and styles. Wood (2007) summarizes Surrealism in interior design during that time: “The effect was to create a surreal environment where architecture, decoration and objects created disconcerting dialogues” (p. 49). Although Dali could not complete the stomach room for Monkton, the house did

showcase two Mae West Lips Sofas and his curious lobster phone (Figure 16), among other of his creations. The interior of Monkton had white sculpted plaster columns and ornamentation, which along with tromp l'oeuils was a popular motif in Surreal interiors (Wood 2007). Huge staircases and sculptures typified the surreal changes in scale.



**Figure 15: Edward James Home, “Monkton”**



**Figure 16: Dali, “Lobster Telephone”**

The open-air rooftop solarium at Monkton was the most surreal space of the house. The floor was grass strewn with daisies, but impeccable interior furniture – such as an 18<sup>th</sup> century portrait in oils, a commode, and a fireplace with mantle, mirror, and candlesticks – adorned the space (Wood, 2007). The juxtaposition of interior and exterior gives the space a surreal appearance. Wood (2007) says that Monkton “achieved that most desired of Surrealist effects: the sensation of *dépaysement* or estrangement” (p. 55). The overall effect of these surreal interiors



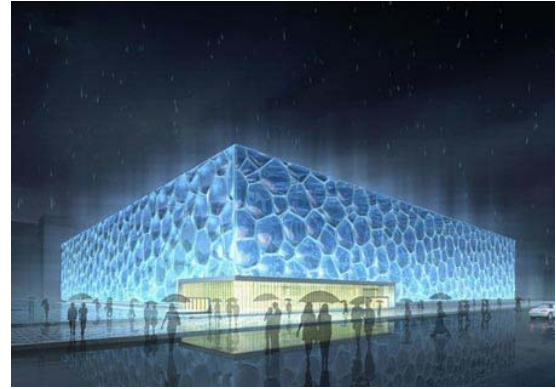
was often disturbing, disconcerting, and occasionally even horrifying (Wood, 2007). Perhaps it is because of these disturbing tendencies that, while Surrealism broached interior design, it never reached the same ubiquity or holistic composition in interior design as it did in the plastic arts. Since its official demise in 1966, Surrealism has garnered increasingly more commercial attention. It has largely transformed its appearance in contemporary interior design, mostly disowning its disturbing tendencies and adopting a more playful, surprising aesthetic.

### ***Surrealism in interior design: the 21<sup>st</sup> century***

Currently, Surrealism is highly visible as installation art. The summer 2008 Olympic stadiums in Beijing appear surreal. One, having been named the “Bird's Nest,” indeed resembles a gargantuan nest made of twisted metal (Figure 17). The aquatic stadium comprises huge, bubble-like formations that glow at night (Figure 18). The unexpected inspiration and the huge scale of both stadiums are surreal characteristics. The Viktor and Rolf boutique in Milan seems to be an excellent example of a surreal interior: the entire store was designed upside down (Figure 19). Architect Siebe Tettero designed in the Neoclassical style, but the architectural features, such as arched doorways, columns, and closets, are upside down. Cushioned seats have been created at the base of such features, making them functional as well as aesthetic. Chandeliers adorn the floor; chairs flank the wood parquet that covers the ceiling. A fireplace, complete with log, mantle, and mirror, is also on the ceiling, which even has a welcome mat (Viktor and Rolf, 2008). The entrance to the boutique is an upside-down front door. This boutique is an example of surreal juxtaposition: Tettero has juxtaposed the upside-down store next to the right-side up buildings along the rest of the street.



**Figure 17: Bird's Nest Stadium, Beijing**



**Figure 18: Aquatic Stadium, Beijing**



**Figure 19: Tettiero, Viktor and Rolf Boutique**

To camouflage the reconstruction of the Hotel Place George V in Paris (Figure 20), huge prints of the swirled and distorted surface of the George V have been placed immediately in front of it. This is a particularly stunning effect when juxtaposed to the rest of the ‘normal’ buildings on the Parisian avenue. The Swedish Front Design Group has created a prototype “small house,” which is essentially a rectangle on a post, positioned on the side of cliffs or in the ocean (Figure 21). Although the house has not yet been built, it creates a startling effect in its prototype posters.



**Figure 20: l'hotel George V**



**Figure 21: Front, "Small House"**

Furniture and accessories often have notably surreal influence, as is evident from the fecundity of chairs shaped like hands, emanating from Edward James's original design of the hand chair (Wood, 2007). Furniture brands such as Straight Line Designs also feature surreal-inspired pieces, such as a bench that looks like a half opened sardine can, or "Bad Table" – a table that resembles a urinating dog (Figure 22).



**Figure 22: Straight Line Designs, "Bad Table"**

The Belgian- Dutch duo designers of Studio Job have created surreal spaces as installation art. One space, done in collaboration with Jaime Hayon, features an enormous porcelain doll, whose head grazed the ceiling and whose feet reached the walls (Figure 23). Another space includes a giant mug, hanging from the ceiling and outpouring dark sculpted "liquid." The most famous surreal-inspired installation artist in pop culture is probably Sandy Skoglund, who is most

known for her photographs of still lifes such as “Revenge of the Goldfish” (Figure 24) or “Walking on Eggshells.” These works of art include juxtaposition of images and changes of scale. Her fastidious repetition of one object, such as Cheeto’s, is reminiscent of Dali’s obsessive use of the crutch.



**Figure 23: Studio Job and Jamie Hayon**



**Figure 24: Sandy Skoglund,  
“Revenge of the Goldfish”**

### ***Branding for current surreal interiors***

The Viktor and Rolf boutique may be considered to be a successfully realized surreal interior. Viktor and Rolf are avant-garde fashion designers who create eccentric looks for a wealthy young clientele, including both men and women. Their boutiques are located in affluent, trendy areas of cities, like Gangnam in Seoul, South Korea, Seilergasse 6 in the first district of Vienna, Austria, or the surreal boutique on Sant'Andrea in Milan. Viktor and Rolf's Spring/Summer 2008 collection was also strongly influenced by Man Ray's photograph “Le Violon D'Ingres,” which is of a nude woman with violin f-holes on her back. Harkening back to this surreal photo, Viktor and Rolf designed a collection adorned with actual violins, with paintings of violins, or with schematic aspects of violins on the clothes. Of the show, Viktor Horsing said, “Our work tends to become Surrealist sometimes, yes” (“Viktor and Rolf: Fashion Video,” 2008). Using Viktor and Rolf as a model of successful Surrealism in interior design and fashion, and using as a basis for judgment their intended clientele and the locations and styles of

their boutiques, it is reasonable to extrapolate that Surrealism most strongly appears in the high fashion, wealthy circles of the world, and appeals most to its constituent populations.

### ***Summary***

The beginning of the 20<sup>th</sup> century was a time marked by industrialization and technological advances, an awareness of capitalism, an upsurge of science, a subversion of sexuality in the public, and by an exhaustion of previous artistic movements. These factors influenced the birth of Dadaism, a movement centered on nonsense and provocation, which began in 1916 in Switzerland and spread through Western Europe and the eastern United States. When it reached Paris, the movement came to include *Litterature*, published by Andre Breton, Louis Aragon, and Phillipe Soupault (Oesterreicher 1979). Although originally receptive to the revolutionary ideas of Dadaism, which held the bourgeoisie responsible for the First World War and rejected bourgeois conventions, Breton ultimately split from the Dada movement and began meeting with his friends and practicing automatic writing. This proved the foundation for his new movement, Surrealism. Officially begun in 1924 with the publication of the First Surrealist Manifesto, Surrealism underwent two phases: the first as an interest in the general unconsciousness, and the second, starting in 1929, as an interest in the unconsciousness of dreams. The second movement was strongly influenced by the works of Freud, and in this epoch came many of the most famous surreal works of art (Bradley, 1997).

These works of art generally employed the use of three characteristics, or any combination thereof: juxtaposition of unrelated objects, incongruous changes in scale, and fetishism of objects and the female body. Surreal artists used these characteristics to achieve their goal of countering bourgeois modernist standards and creating a disturbing effect.

These characteristics manifested themselves in interior design in the 20<sup>th</sup> century in creations such as Dali's "Mae West's Face that May Be Used as a Surrealist Apartment." Surrealism's most notable foray into interior design is Edward James's house, Monkton. The house was covered in purple and lime green stucco, housed Dali's Mae West Lips Sofa and lobster telephone, had tromp l'oeils and giant plaster sculptures, and included a very surreal rooftop solarium. Certain of Dali's plans for Monkton, like a pulsating room, proved too difficult to create (Wood, 2007).

Current design trends show Surrealism to have a more playful tendency than in the 20<sup>th</sup> century. Surrealism is visible in modern architectural works, like Beijing's "Bird's Nest" stadium or Viktor and Rolf's upside-down boutique. It also exists as installation art, visible in the work of artists like Studio Job and their giant porcelain doll. Although Surrealism appears in interior design today, it is not reaching its full potential. Surrealism has the potential to revolutionize the world of interior design by changing the way people think about a home and their relationship to the home. Traditions in interior design can be difficult phenomena to change, but Surrealism can help lead the way to a new conception of design. A surreal home can be a home that confronts the viewer with uncomfortable subject matter, forcing consideration and ultimately, growth. Surrealism can lead people to have greater expectations for the aesthetic satisfaction that they can draw from their homes; a home can be more than beautiful – it can be magical. It can shift from being the four walls in which one lives to the alternate world in which one has always dreamt of living.

### *Advantages of using Surrealism in interior design*

Having thus established a basic understanding of Surrealism in its historical context, it is necessary to establish the benefits that can be achieved by using Surrealism in interior design. In Easter Hill Village: Some Implications of Design, Clare C. Cooper discusses Maslow's hierarchy of human needs within the context of a home: The most basic human need is shelter, followed by the needs for security, for comfort and convenience, for socializing and for self-expression (Cooper, 1975). Self expression in a home environment leads to self actualization, or "an achievement of full potential through creativity, independence, spontaneity, and a grasp of the real world" (AHDEL, 2000). Self actualization can lead to a feeling of freedom in the inhabitant. The freedom felt by an inhabitant can affect behavior and lead to more creative or expressive thinking.

Additionally, people feel a greater degree of personal value and satisfaction with life when they find their home environments pleasing. In the West, pride in the home is often linked to its originality (Keiser, 1978). Although the characteristics of Surrealism may not always result in traditional beauty, Surrealism is important for interior design because its endless possibilities and interpretations render it an ideal way to differentiate a home. Differentiation, along with general aesthetic satisfaction that some people will gain from Surrealism, will foster a greater sense of pride in its inhabitants.

Not only can Surrealism create a sense of pride in the inhabitants of a home, but it has the potential to improve human behavior. In his article, "Competence, Environmental Press, and the Adaptation of Older People," M.P. Lawton expounds on the environment- behavior theory, which asserts that behavior as a function of a person, an environment, and the interaction between a person and the environment, modeled as:  $B = f(P \text{ and } E) \text{ (} P \times E \text{)}$ . A graph with environmental press on the x axis and competence on the y axis shows the association between environmental press

and competence and the range of resulting positive or negative affect and adaptive or maladaptive behavior (Lawton, p. 83). According to Lawton,

... for any given level of competence there is a range within which press level may increase before the experience becomes negative. At a moderately high level, the environmental situation comes into a greater awareness as a stimulus motivating the person to behave in a non-routine way or to arouse his affect. This mild-to-moderate environmental demand is likely to elicit striving socially outgoing behavior, interest, or pleasure. This zone to the right of the AL [adaptation level] has been labeled the “zone of maximum performance potential” (Lawton 83).

Using Surrealism to appropriately challenge the appropriate niche could result in Lawton’s zone of maximum performance potential, creating positive cognitive behavior from the inhabitants of the space. However, if too much environmental press is created, or if the inhabitants’ competencies are too low for the level of press created by a surreal environment, maladaptive behavior will ensue. It is therefore necessary to isolate both the most popular, usable characteristics of Surrealism, and also the niche market of people who will best respond to a surreal interior.

### ***Theory***

In order to identify the target market for Surrealism, various factors that influence response to a stimulus must be taken into account. According to Rolf Reber, Norbert Schwarz and Piotr Winkielman in their article, “Processing Fluency and Aesthetic Pleasure: Is Beauty in the Perceiver’s Processing Experience?” (2004) a positive response to aesthetic stimuli is dependent on how easily the stimuli can be processed by the viewer (p. 1). Additionally, repeated exposure to a stimulus will improve fluency and positive reaction.

Reber et al’s article also states that unexpected fluency is more likely to attract attention (2004, p. 9). The article describes a potential schism between prototypical art and exaggerated art: while prototypical art adheres more closely to standard aesthetics and is subsequently easier to understand, exaggerated art can highlight a message or characteristic to the point where it



becomes easier to understand than the prototypical art (2004, p. 13) What may at first appear to be overwhelming and too difficult to process can ultimately end up to be unexpectedly fluid and, as such, especially positive.

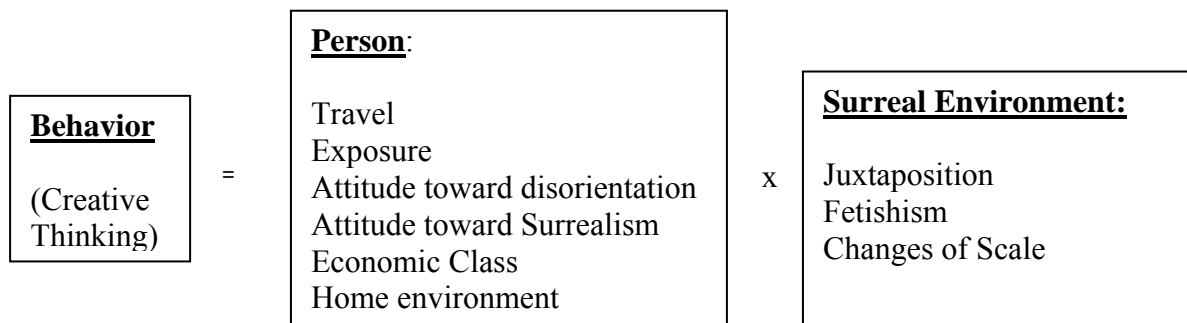
Pursuant to this theory, an easy-to-process environment would garner a positive reaction from the inhabitant. Surrealism can be a confusing phenomenon, since its main function is to disrupt normative, easy-to-understand aesthetics and subject matters. Subjects in surreal works of art often defy the laws of physics, conflate bizarre objects into one composition, or sexualize everyday objects. The particular difficulty of Surrealism to be processed can diminish a viewer's fluency, which could result in a negative reaction from the viewer. However, because Surrealism often exaggerates a particular aspect of a work, surreal works may also result in unexpected fluency, and thus especially positive behavior. Also, if a student is maladaptive to a surreal space which presents too much environmental press, she or he may become less stressed by the environment through increased exposure to it. After repeated exposure to the space, the high press and difficulty of processing may become less press and easier fluency, resulting in a positive behavior.

According to this theory, scale was expected to be the most popular characteristic. The use of hieratic scale to denote importance is an ancient art historical tendency that continues to be used today (Kleiner 2007). Students may not only be more familiar with scale changes, but they may also find that scale changes highlight an aspect of the work to the point of making it obvious. For example, Magritte's magnification of a powder brush and a comb in his work "Personal Values" is easy to read as a commentary on pride and self absorption. Juxtaposition seems less common as an artistic technique, and the students may thus be less familiar with it. However, juxtaposing elements of a work may also highlight them in such a way as to render them obvious.

It was therefore expected that juxtaposition would rank lower than scale in preference, but higher than fetishism. Because students may be less exposed to fetishism, and because fetishism is more subversive and disquietingly discreet than scale or juxtaposition, it was expected that fetishism would be the least popular of the three characteristics.

### ***Environment Behavior Model***

The following model can be used to show the relationship between behavior, the person, and the environment developed with surreal characteristics.



The importance of Surrealism may transcend the sphere of interior design and become an important force in the global economy. According to McGraw-Hill's BusinessWeek Online (2005), schools, businesses, and CEOs alike are emphasizing the importance of design and innovation. "The game is changing. It isn't just about math and science anymore. It's about creativity, imagination, and, above all, innovation" ("Get Creative," para. 3). The desire of these companies to invest their businesses with creativity occasionally proves to be a challenge, especially for companies focused around left-brained employees. In a separate BusinessWeek online article, the author writes, "Where to send managers to learn how to be creative is becoming an important issue for top executives" ("Tomorrow's B-School? It Might Be a D-School," para. 2). Although Surrealism and its manifestation in interior design does not *teach* creativity, it has

the potential to *foster* creativity. With Surrealism as a conduit for creative thinking, its presence in all varieties of art and design will continue to grow.

### ***Conclusion***

Behavior is a function of the person and the environment, and the interaction between the two. Accordingly, changing an environment could have positive changes on human behavior, but only if the appropriate level of press is created for people with appropriate competencies. It is therefore necessary to determine both the aspects of Surrealism that may be best manipulated to yield these results, and the students who may be most inclined to react positively to Surrealism in interior design. The most and least popular of the three characteristics may follow the process-fluency theory, which asserts that the easier an environment is to understand, the better the response. Fluency may also be affected by factors such as education and repeat exposure. Also, whether a work is prototypical or exaggerated may affect fluency because a work that is exaggerated can create unexpected fluency, and a subsequent especially positive behavior. By being intellectually, visually, and creatively stimulated by their environment, inhabitants of a space may gain psychological and behavioral benefits from their environments, such as increased outlook on life, creativity, social behavior, or positive self- concept.

### ***Description of the sample***

The sample consisted of approximately 20 students from Bowling Green University and 80 students from the Ohio State University in The College of Education and Human Ecology. On the survey, the students gave information regarding their personal backgrounds. For a complete data set detailing the characteristics of the sample, see Appendix I.

### ***Expected Outcomes***

As described by Wood (2007), 20<sup>th</sup> century surreal interiors often created a “disconcerting, disturbing, menacing, and bizarre” effect (p. 2, 13, 35, 42). Surrealism as it currently stands in design trends does not emphasize the disturbing qualities of 20<sup>th</sup> century Surrealism. The survey portion of this project showed the students' perspectives on Surrealism in interior design; it was expected that they would probably dislike the disturbing effects of 20<sup>th</sup> century Surrealism. Students were expected to best like the characteristics of juxtaposition and scale changes and the playful way these characteristics are manipulated by artists such as Studio Job and Sandy Skoglund. The students were expected to dislike the characteristic of fetishism.

Because behavior is a function of both the environment and the person (Lewin, 1935), the different personalities in the sample may have reacted differently to Surrealism in interior design. Travel abroad, exposure to Surrealism, knowledge of the history of art or furniture, and upbringing may have influenced the mindset of the students who responded to the survey, as well as their degree of exposure to Surrealism, which may have influenced their processing fluency and ultimately their experience. For the students who reacted positively to Surrealism, the creation and inhabitation of an interior living space may create a liberating sensation and foster innovative and creative thinking. They may embrace Surrealism as a freeing new tendency and as an opportunity to be more creative than they have been before.

Phase I

## Chapter Three:

### Methodology

The methods used for the first portion of this project included an evaluation of historical Surrealism, a determination of the typical characteristics of Surrealism, and a survey of students' reactions to surreal images. The reactions were then incorporated into an excel spreadsheet, the results of which were used to guide the development of several residential interior spaces.

#### ***Review of literature on historical Surrealism***

A review of the historical and political context of Surrealism, achieved by reading books such as Andre Breton's *Le Premier Manifeste du Surréalisme*, Ghislaine Wood's *Surreal Things*, and Phaedon's *Illustrated Encyclopedia of Surrealism*, provided an understanding of Surrealism's potential in interior design. As defined by its creator, Andre Breton, Surrealism is "pure automatism... free of any moral or aesthetic consideration" (Breton p. 36). As further expounded by artist Salvador Dali, "You have to systematically create confusion. Anything that is contradictory creates life." Based on this review, it was the goal of this project to create surreal interior spaces that embrace Surrealism's unlikely aesthetic and create liberated behavior through the confusion of traditional concepts of space and aesthetics. This project also sought to encourage a wider audience to accept Surrealism in interior design.

This review of literature yielded an understanding of Surrealism's stylistic tendencies. After the review of historical Surrealism, a list of four characteristics typical of Surrealism were identified: juxtaposition of unrelated objects, incongruous changes in scale, fetishism of objects and bodies, and the displacement of meaning from one object to another (Wood 2007). A survey of 100 students was used to determine the most and least favorite of these characteristics. Because of the abstract and complex nature of the 'displacement' characteristic, and because of its frequent

similarity to fetishism, it was not used for the purposes of this research project. Based on the results of this initial survey and the isolation of the most and least popular of the three characteristics (juxtaposition, scale, and fetishism), three surreal spaces were designed.

## **Instrument**

In order to understand the students' reactions to these characteristics, a survey showing 30 surreal images was developed. The survey showed ten images representative of each of the three characteristics. The images were chosen mainly from historical Surrealism, including works of art by Salvador Dali, Man Ray, Meret Oppenheim, and Rene Magritte. Several works were chosen from contemporary artists, like Studio Job, Viktor and Rolf, or Jaime Hayon. To best preserve the integrity of the results, images were chosen that seemed to best exemplify one of the three characteristics (Appendix B). The thirty images were incorporated into a PowerPoint presentation in a random order, in order to prevent the students from developing a bias had they known the precise goal of the research.

A list of questions was developed for the students to answer in response to the thirty surreal images (Appendix C). Students were asked to evaluate how much they liked each image, how much they would want each image in their home, and how much they would want the concept of each image in their home (not specific to the color, texture, or subject of the work, but rather the idea behind it). The students evaluated these characteristics using the Likert Scale, with one equating a negative response (do not like at all) and five equating a positive response (like very much). In addition to these questions, the students were asked if they had seen the image before and to choose one option from three possible word banks describing how the work made them feel. The first word bank comprised of "happy, creative, free, surprised, relaxed," the second

of “confused, disoriented, disturbed, stressed,” and the third of “sad, uncomfortable, afraid, small, unhappy.”

In order to determine the target market for Surrealism, students also answered a series of personal questions about themselves at the onset of the survey, including major/minor, rank, GPA, and sex. They also used the Likert Scale to evaluate the number of art history classes they had taken, the community they were raised in (rural to urban), their family’s economic class (lower class to upper class), how much they like Surrealism (not at all to very much), how much they value interior design (not at all to very much), their international travel experience (never left to extensively traveled), if they enjoy the feeling of culture shock (not at all to very much), how much they like to be in control (never in control to always in control), current mood (very bad to very good), and current attitude toward the unfamiliar (very bad to very good). At the end of the survey, students were then asked a second time how much they liked Surrealism, how much they like the feeling of culture shock/ disorientation, their current mood, and their attitude toward the unfamiliar. The students also wrote their favorite and least favorite works from the PowerPoint, and explained why in a free-response format. The final question asked the students how the images overall had made them feel.

### **Survey Implementation**

The survey was conducted in classrooms at Bowling Green University and at the Ohio State University. Students were read a statement about their voluntary and anonymous participation, their right to leave at any moment without penalty, the benefits and goals of the research and their participation in it, and the storage and analysis of the data (Appendix D). The survey then measured the students who decided to remain and participate. The respondents were given five minutes to complete the first section of the survey with regard to their personal



backgrounds. After five minutes, the PowerPoint presentation began. Each image was displayed for a period of forty seconds, during which silence was maintained throughout the room. Students were encouraged to answer based on their reactions, and therefore answers to questions about the works were not provided. After forty seconds, the presentation would transition to the next image. At the end of the presentation, students were given eight minutes to complete the conclusion questions about themselves and their favorite and least favorite works. Upon completing the surveys, the students returned them and were free to leave.

### **Data analysis**

The data were then incorporated into an excel spreadsheet. Numerical values were assigned to each textual category, such as gender and whether or not the student had seen the work before. Each participant was accorded a number and listed on the vertical axis. Each category of questions, including the personal questions and each evaluative question for each work of art, was listed along the horizontal axis. The total points each student awarded to the categories of like the work, like the work for your home, and like the concept of your work were calculated to determine, numerically, how much each student liked Surrealism. The students' favorite category of 'like the work,' 'like the work in your home,' or 'like the concept of the work in your home,' were also determined. Next, the students' favorite works of art per characteristic were isolated. Additionally, the most popular and the least popular works overall were isolated.

Next, the students' emotional responses were also examined. The most often-selected group of words describing an emotion was determined, the differences between mood and attitude questions at the onset and at the conclusion of the survey were examined, and an analysis of the students' description of their overall experiences was also conducted. Lastly, an analysis of the students' background informations and their evaluations of Surrealism was conducted. For this

section, the characteristics were charted with the one to five Likert score response to the question on the y axis, and the numerical score given to Surrealism on the x axis.

## Chapter Four:

### Results

After the completion of the 100 surveys, the data was organized into an excel sheet and analyzed for three questions: 1. Which of the surreal characteristics – juxtaposition, scale, and fetishism – appeal to a selection of college students, 2. How does Surrealism impact the way that the students feel, and 3. What characteristic best describe students who most like Surrealism.

#### ***Question I: Which of the surreal characteristics – juxtaposition, scale, and fetishism – appeal to a selection of college students?***

In order to evaluate question one, a two step process was used. In step A, the total points earned for each characteristic (juxtaposition, scale, fetishism) in each category (like, like in home, like the concept in the home) were added together, and a comparative analysis was then conducted. Then, the percentage scores of possible points per characteristic were also calculated and then compared. In step B, the students' favorite and least favorite works were classified by characteristic, and an overall comparison of the amount of favorite and least favorite works per characteristic was conducted, as well as a comparison of which characteristic housed the greatest quantity of highest scoring and lowest scoring individual works of art.

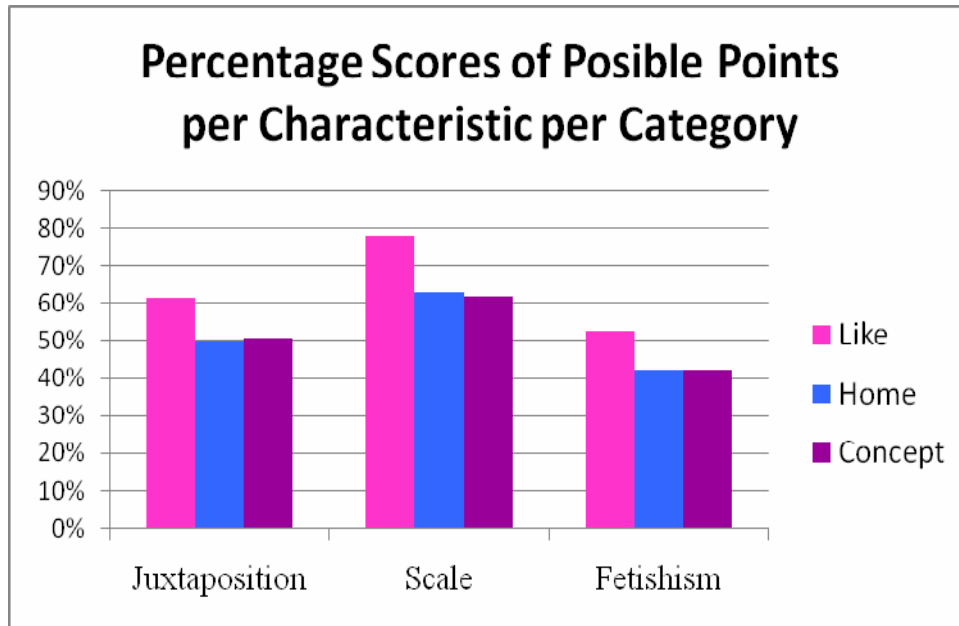
#### ***Step A: Comparison of total points per characteristic per category***

Process: For each of the three characteristics juxtaposition, scale, and fetishism, the students evaluated how much they liked each across three categories: 'like the work', 'would like the work in my home', and 'like the concept of the work applied to my home.' These categories will henceforth be referred to as 'like,' 'home,' and 'concept.' The students evaluated these characteristics and categories on a Likert Scale from one to five, with one indicating "I do not like it at all," and five indicating "I like it very much." In order to determine the students' preferred

characteristics and categories, the points from one to five awarded for each work in each characteristic (juxtaposition, scale, and fetishism) and each category (like, home, concept) were added together. A comparative analysis was then conducted between the characteristics and categories to determine which was the most and least preferred. In addition, the total amount of points earned per characteristic was divided by the total possible points (if every student had rated each image as a five out of five on the Likert Scale). In this way, the percentage scores of each characteristic were determined.

Results: Scale earned the highest amount of points of the three characteristics across all categories “like,” “home,” and “concept,” with 9120 points (Figure 25). Scale, ‘like’ was the highest scoring combination of characteristic and category, earning 3,509 points, or 78% of total possible points. Juxtaposition’s highest combination (juxtaposition, ‘like’) scored 61% of total possible points. Fetishism was the least preferred characteristic, with 6,845 total points across ‘like,’ ‘concept,’ and ‘home.’ Its highest combination, fetishism, ‘like,’ earned 53% of possible points, and its combinations fetishism, ‘home,’ and fetishism, ‘concept’ were both the lowest scoring combinations of any characteristic and category, earning 42% of possible points.

For all three categories ‘like,’ ‘home,’ and ‘concept,’ combined, ‘like’ was consistently the highest scoring category, with 9,209 points followed by ‘home,’ and then by ‘concept,’ with 7,416 points. Refer to Table 1 for a complete set of data for all characteristics and all categories.



**Figure 25: Percentage scores of possible points earned per characteristic per category**

	Like	Home	Concept	total pts JSF
Juxtaposition	3071	2495	2528	8094
Scale	3509	2833	2778	9120
Fetishism	2629	2106	2110	6845
Total Points	9209	7434	7416	

**Table 1: Total Points Awarded per Characteristic and per Category**

*Step B: comparison of the students' favorite and least favorite works of art*

Process: At the conclusion of the survey, the students wrote in the title(s) of their favorite work(s), explained why, and also reported their least favorite work(s) and why. The number of favorite works in each characteristic – juxtaposition, scale, and fetishism – was counted, and in a second step these scores were divided by the total number of votes cast. In this way, the percentage score of favorite works that each characteristic comprised was determined. Also, the works with the most and the least votes were isolated, in order to determine to which characteristic they belonged.

Results: The data indicates that scale comprised 54% of favored individual works of art, and 15% of least favorite works of art (Figure 26). Additionally, the two works most often listed as favorite were in scale: “Le Tombeau des Lutteurs,” earning 11 votes out of 102 total votes (Figure 6), and “Spoonbridge and Cherry,” also earning 11 votes out of 102 total votes (Figure 27). Refer to Figure 27 for a comparison of the amount of favorite vs. least favorite works in scale.



**Figure 6: Magritte, “Le Tombeau des Lutteurs”**



**Figure 27: Oldenburg, “Spoonbridge and Cherry”**

Approximately 26% of favorite works of art were in juxtaposition, and 17% of least favorite works were juxtaposition (Figure 26). Juxtaposition comprised multiple works chosen as favorite, such as Dali’s “One Second Before Awakening from a Dream Caused by the Flight of a Bee Around a Pomegranate,” earning seven votes out of 102 votes (Figure 3), “Table with Bird Legs,” earning six votes out of 102 votes (Figure 28), and the Viktor and Rolf boutique, also earning six votes out of 102 votes (Figure 19). However, one of the works most often selected as least favorite also fell in juxtaposition: “The Lovers,” earning eight votes out of 99 total votes toward least favorite works (Figure 29). Refer to Figure 27 for a comparison of the amount of favorite vs. least favorite works in juxtaposition.



**Figure 3: Dali, “One Second Before Awakening from a Dream Caused by the Flight of a Bee around a Pomegranate”**



**Figure 28: Oppenheim, “Table with Bird Legs”**



**Figure 19: Tettero, Viktor and Rolf Boutique**



**Figure 29: Magritte, “The Lovers”**

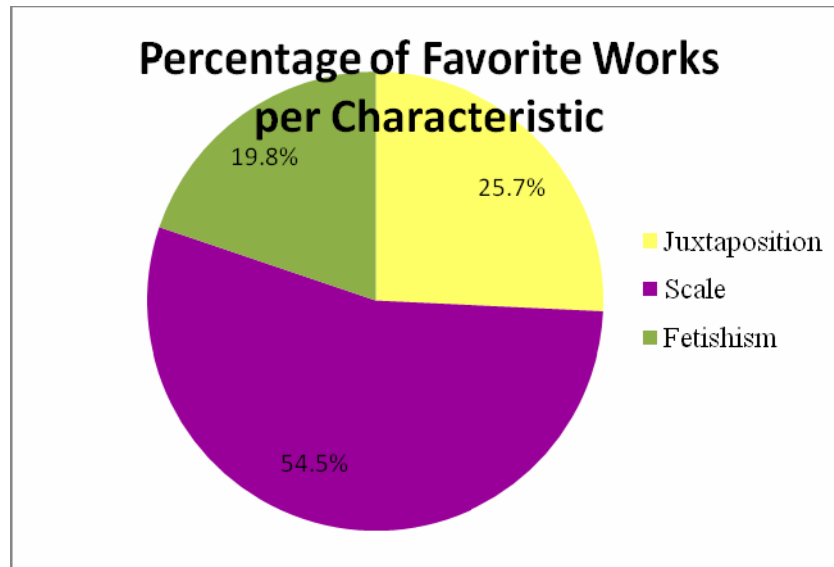
Approximately 20% of favorite works of art were in fetishism, and of all of the works listed as least favorite, 68% of them were in Fetishism (Figure 26). Fetishism also comprised the two individual works of art most often selected as least favorite: “The Rape,” with 25 votes out of 99 total votes (Figure 11), and “The Coat Rack,” with 12 votes out of 99 total votes (Figure 30). Refer to Figure 27 for a comparison of the amount of favorite vs. least favorite works in fetishism.



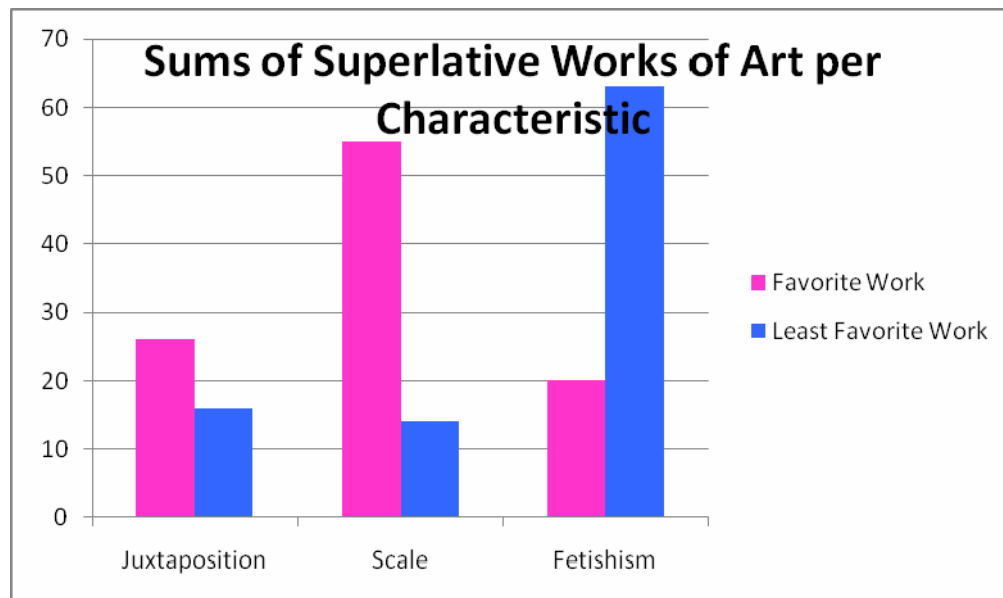
**Figure 11: Magritte, “The Rape”**



**Figure 30: May Ray, “The Coat Rack”**



**Figure 26: Percentage of students' favorite works per characteristic**



**Figure 27: Amount of favorite vs. least favorite works of art per characteristic**

***Question II: How does Surrealism impact the way that the students feel?***

In order to evaluate the second question, a three step process was used. Step A consisted of evaluating the students' selection of emotionally descriptive word groups for each of the 30



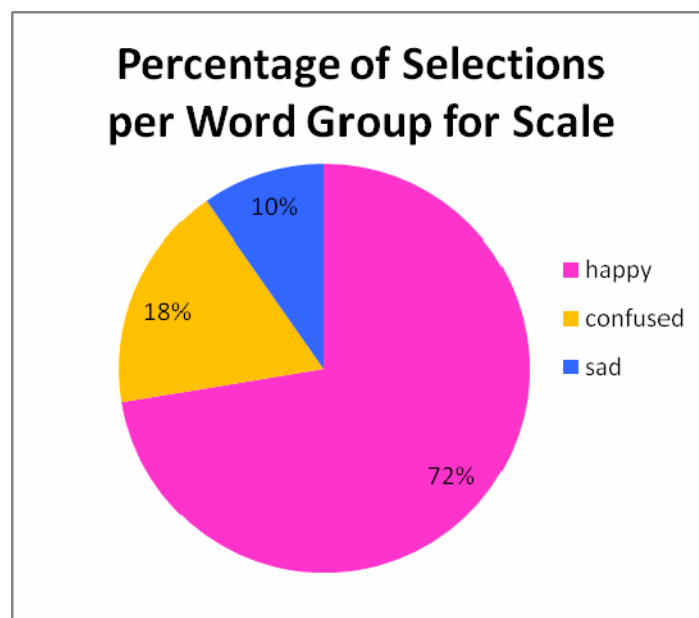
images. Step B consisted of evaluating changes in response to several questions regarding the students' emotional statuses between the onset and the conclusion of the survey. Step C consisted of an analysis of the students' description of their overall experiences with the survey.

*Step A: An evaluation of the students selections of word groups describing emotional responses*

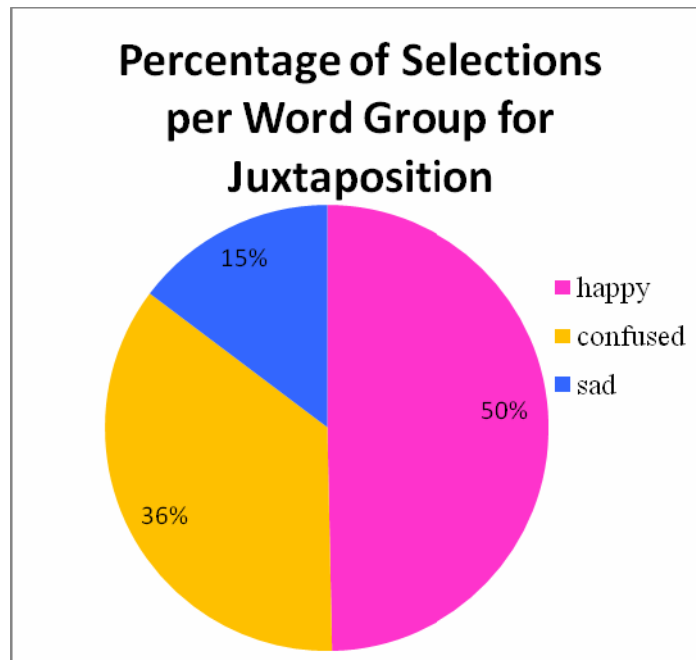
Process: For each image, the students were asked to choose one group of words that best described how the image made them feel. The word groups were 1. happy, creative, free, surprised, relaxed; 2. confused, disoriented, disturbed, stressed; 3. sad, uncomfortable, afraid, small, unhappy. These groups will henceforth be referred to as 'happy', 'confused', and 'unhappy.' To determine which group was most often selected, the number of times each group was chosen per characteristic was totaled. Then, the total amount of responses per characteristic were added (these varied, as some students chose not to select a group for some of the works). The count of each group of emotions was divided by the total number of responses per characteristic, to achieve a percentage score that demonstrates the frequency with which each group was selected to describe each characteristic. For example, 910 responses were given across all three groups of emotions for the characteristic juxtaposition. Of the 910 responses, 452 were 'happy,' meaning that for juxtaposition, 'happy' was chosen approximately 50% of the time.

Results: The results indicate that for juxtaposition and scale, 'happy' was the most frequently selected group, and for fetishism, 'confused' was the most frequently selected group. For scale, 'happy' consisted of 72% of the selections. 'Confused' and 'unhappy' were chosen significantly less often (18% and 10%, respectively) (Figure 31). For juxtaposition, 'happy' constituted 50% of the responses, 'confused' constituted 36% of the responses, and 'unhappy' constituted 18% of the responses (Figure 32) 'Confused' accounted for 46% of responses to fetishism, followed by 'happy' (29% of responses) and 'sad' (24% of responses) (Figure 33).

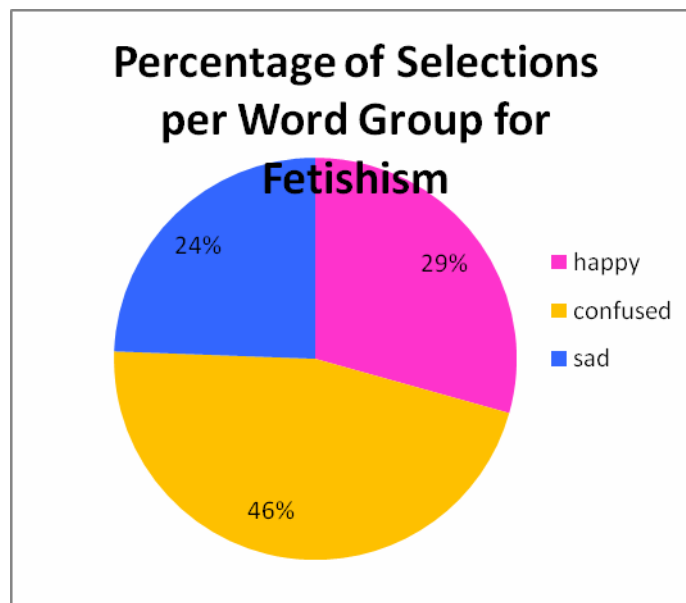
Additionally, the frequencies of each group for all three characteristics were added together and then divided by the total number of responses for all emotion groups for all characteristics. In this way, the percentage score that demonstrates the frequency with which each group of words was chosen overall to describe the 30 images across all characteristics was determined. For example, 'happy' received 1470 selections out of a total 2,918 selections for all characteristics, whereas 'unhappy' received 478 selections out of the total 2,918 selections. Overall, then, 'happy' constitutes 50% of the selections, 'confused' 33%, and 'unhappy' 16% (Figure 34).



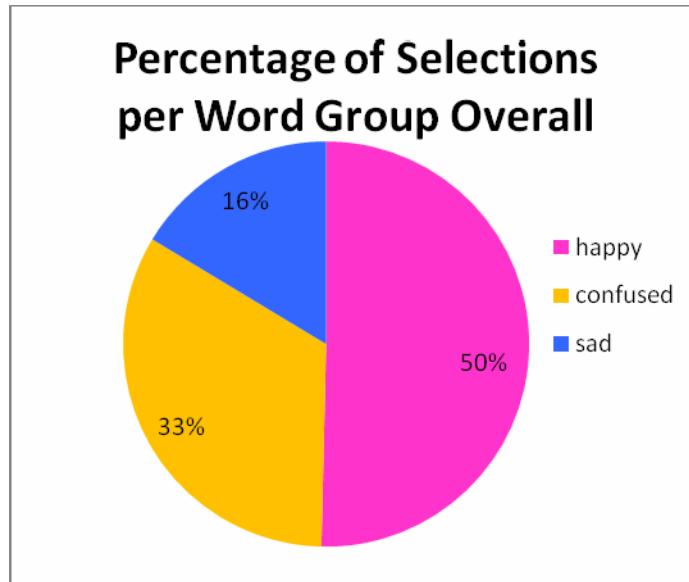
**Figure 31: Frequency of selection of each word group for scale**



**Figure 32: Frequency of selection of each word group for juxtaposition**



**Figure 33: Frequency of selection of each word group for fetishism**



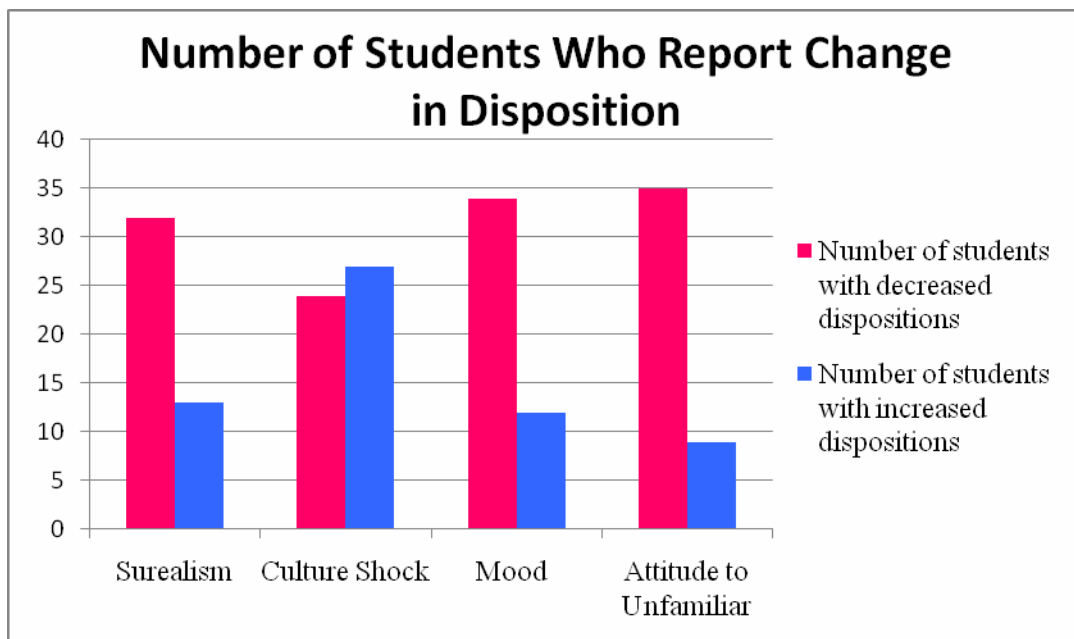
**Figure 34: Frequency of selection of each word group overall for all characteristics**

*Step B: Evaluation of changes in disposition toward emotional status questions*

Process: At the onset of the survey, students were asked a series of personal questions regarding their backgrounds and education, how much they currently like Surrealism, and their current moods, attitudes toward the unfamiliar, and dispositions towards culture shock. The students also evaluated these factors on a Likert Scale, with one equating very poor and five equating very good. After having completed the survey and evaluated the 30 surreal images, the students answered the same four questions, again on a Likert Scale. The data were analyzed by counting the number of individuals who reported a lower score at the conclusion of the survey than at the onset, and comparing that number to the number of students who reported a higher score at the conclusion of the survey than at the onset.

Results: The data indicate that there was a greater frequency of people who reported lower scores on three of the four questions: how much they like Surrealism, their current moods, and their current attitudes toward the unfamiliar than there were students who reported higher scores on these three questions. However, there were more students who reported increased scores than

there were students who reported decreased scores about their disposition towards culture shock at the conclusion of the survey (Figure 35).

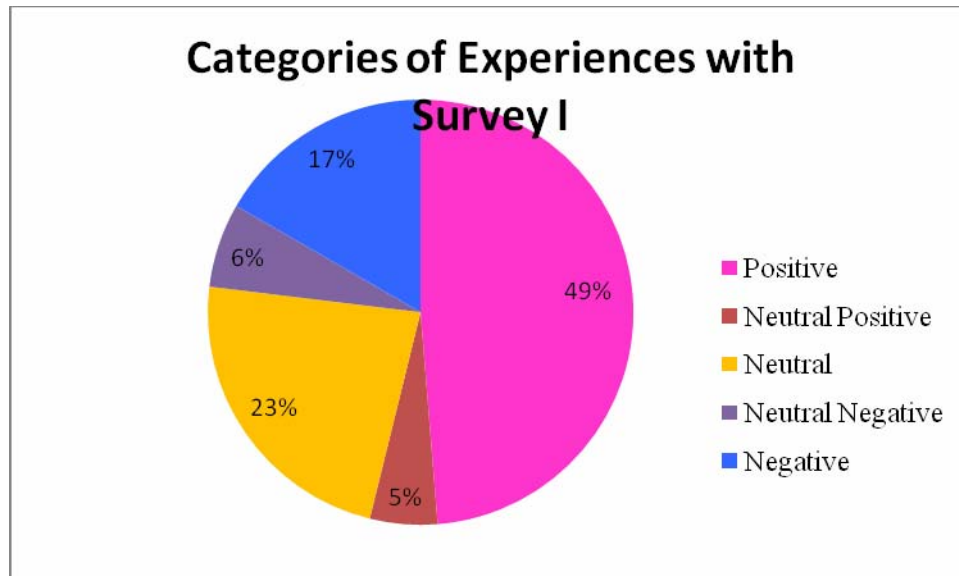


**Figure 35: Number of students who report higher scores vs. number of students who report lower scores on emotional status questions**

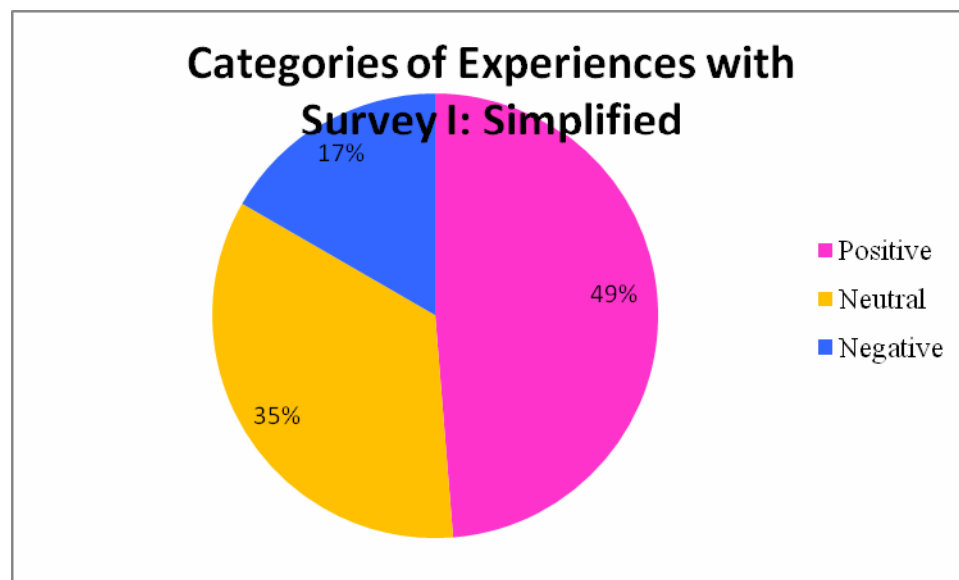
*Step C: An analysis of the students' description of their overall experiences with the survey*

Process: At the conclusion of the survey, the students had the opportunity to comment on their overall experience. Seventy-eight students chose to respond. Their experiences were then categorized subjectively – based on the content of their responses – as positive, neutral but slightly positive, neutral, neutral but slightly negative, and negative. Then, the total number of each kind of experience was divided by the total responses (78) to determine the percentage score of each experience type.

Results: Of the 78 respondents, 38 of them (49%) had positive experiences (Figure 36). Sixty of them had neutral or better experiences (Figure 37).



**Figure 36: Percentage of students with each category of experience with survey I**



**Figure 37: Percentage of students with experiences within three general categories of experience**

As a part of these concluding evaluations, the students wrote adjectives to describe how the images overall had made them feel. Of the 78 respondents, 14 of them wrote the word creative to describe how they felt.

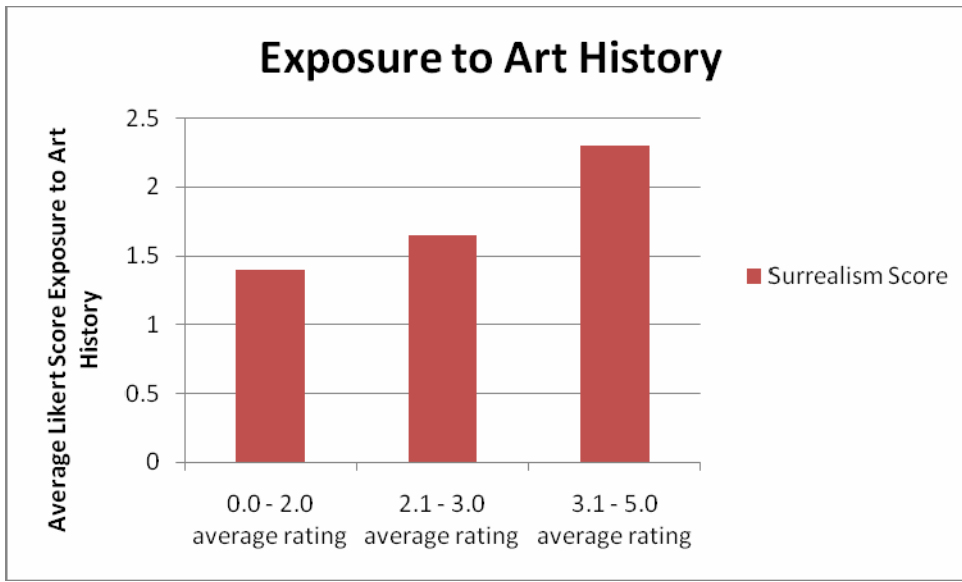
***Question III: What characteristics best describe the students who most prefer Surrealism?***

Process: To evaluate question three, an analysis of the students' responses to the personal questions at the beginning of the survey was conducted. The students evaluated six questions on a Likert Scale. The questions consisted of:

1. How many courses have you taken in art or design history (no classes to many classes)
2. The community you were raised in can be described as: (rural to urban)
3. Your family's economic class based on yearly income: (lower class to upper class)
4. Do you like Surrealism: (not at all to very much)
5. Do you value interior design: (not at all to very much)
6. Travel experience (outside of the USA): (never left to extensively traveled).

The students' scores for each question were then plotted on a y axis, with their total evaluations of Surrealism (based on the added scores for each of the 30 images for 'like,' 'home,' and 'concept') plotted on the x axis in ascending order.

Results: An analysis of background characteristics and evaluations of Surrealism reveals that the only trait that seems associated with a higher evaluation of Surrealism is exposure to art history. The students were categorized into three groups: those who scored Surrealism between zero and 179 (for an average score of Surrealism of about two or less out of five on the Likert Scale), between 180 and 269 (for an average score of Surrealism between two and three out of five on the Likert Scale), and 270 and 450 (average score of Surrealism between three and five out of five on the Likert Scale). As the scores increased, so did the students' exposure to art history (Figure 38).



**Figure 38: Degree of exposure to Art History vs. total score of Surrealism**









### *Summary of Findings*

The 100 surveys and the resultant data were analyzed for several qualities: 1. The most and least liked characteristics of Surrealism out of juxtaposition of unrelated objects, incongruous changes in scale, and fetishism of bodies and objects; as well as whether students would most like to see a surreal image, to have it in their home, or to have the concept of the work applied to their home; 2. How Surrealism made the sample of students feel, and 3. What characteristics seemed to best describe the students who most liked Surrealism. After an extensive analysis of the data, the following trends emerged:

1. Scale was the highest scoring of all characteristics across all categories, then juxtaposition, then fetishism
2. Students had a greater tendency to like a surreal work than to like it in their home or to like the concept of it applied to their home.
3. Most of the students' favorite works were in scale, then juxtaposition, then fetishism, while most of the students' least favorite works were in fetishism, then juxtaposition, then scale.
4. Students most often chose the group 'happy, creative, free, surprised relaxed' to describe how the images made them feel.
5. More students had decreased scores than increased scores for mood, attitude to the unfamiliar, and how much they liked Surrealism after the survey. However, more students had increased scores than decreased scores for disposition towards culture shock at the conclusion of the survey.
6. 77% of students reported having a neutral or better experience overall.
7. Of the 78 students who responded to how the survey made them feel overall, 14 wrote the word, 'creative.'
8. Only exposure to art history seemed associated to a higher evaluation of Surrealism.

## Summary Table

See below for a visual summary of the following data per characteristic: percentage score of possible points each characteristic earned across the categories 'like,' 'home,' and 'concept,' percentage of selections for each word group out of the total selections of all word groups for all works, and number of favorite and least favorite works per characteristic. Additionally, the highest and lowest scoring works per characteristic are shown.

Favorite Work	% of possible points 'like'	% of possible points 'concept'	% of possible points 'home'	'happy'	'confused'	'unhappy'	Amount of favorite works	Amount of least favorite works	Least Favorite Work
	60%	50%	51%	50%	36%	13%	26	16	
	78%	63%	62%	72%	18%	10%	55	14	
	53%	42%	42%	29%	46%	24%	20	63	

## Chapter Five:

### Discussion of Results

#### ***Question I: Which of the surreal characteristics – juxtaposition, scale, and fetishism – appeal to a selection of college students?***

According to the historical review of Surrealism, Surrealism was intended to be a subversive, revolutionary approach to art in its function, its methodology, its subject matter, and its stylistic tendencies. Rooted in Dada, Surrealism was intended to express the disconcerting qualities of the subconscious mind and of dreams, forcing a (sometimes uncomfortable) confrontation between the viewer and the work of art. Different artists used various methods to achieve this feat; generally, the artists used juxtaposition of unrelated objects, incongruous changes of scale, and fetishism of bodies and objects to capture these unsettling and unusual qualities.

Some artists such as Meret Oppenheim's "Table with Bird Legs," (Figure 28) used a witty sense of humor to force a confrontation: throughout history, the legs of tables and chairs frequently ended in an animal foot – usually a lion – to indicate power and prestige (Abercrombie 1974). By using scrawny bird legs as the support for her table, Oppenheim is using a humorous visual effect to force the viewer to consider the use of furniture as a status symbol.

Other artists, such as Max Ernst and Salvador Dali, painted a darker side of the subconscious mind with troubling works such as Dali's "The Burning Giraffe," in which skeletal women inhabit a gloomy underworld (Figure 10), or Ernst's "The Triumph of Surrealism," in which a grotesque bird-like creature dances triumphantly in a vast, imaginary world (Figure 39).



**Figure 28: Oppenheim, “Table with Bird Legs”**



**Figure 10: Dali, “The Burning Giraffe”**



**Figure 39: Ernst, “The Triumph of Surrealism”**

Based on the context and goals of historical Surrealism, the expectations for the results of this research were that students would prefer the more playful, humorous changes in scale to the darker, subversive fetishism of bodies and objects. The humorous approach to Surrealism is less confrontational and less disturbing than either juxtaposition or fetishism, and because of this greater ease in processing fluency for scale than for juxtaposition and fetishism, it was expected that scale would be the highest scoring characteristic. As such it also follows that most of the preferred works of art would be examples of scale, and that most of the least favorite works of art would be examples of fetishism.

Because of Surrealism’s confrontational and unusual function and aesthetic, it was expected that students who were minimally exposed to Surrealism would not greatly enjoy it. In the survey, most of the works per characteristic and per category did not score above a 3.0 average out of 5 on the Likert Scale. These results are not surprising, given that Surrealism was a

small artistic movement centered around one group of artists, and that when Surrealism reached commercial success, it was through the more playful, easy to understand pieces such as Dominguez's "Brouette" (Figure 12) or Dali's "Mae West Lips sofa" (Figure 14). It follows that the students preferred works such as "Le Tombeau des Lutteurs" and "Spoonbridge and Cherry," because they are more light-hearted and accessible than other images.



**Figure 12: Dominguez, "Brouette"**



**Figure 14: Dali, "Mae West Lips Sofa"**

It was expected that students would rate the category 'like' higher than 'home' or 'concept', because of Surrealism's subversive and confrontational nature and difficulty to be processed. It was, however, expected that students would prefer the category 'concept' than 'home.' The inverse may have occurred because surreal spaces are very rare as holistic spaces, and can therefore be difficult to imagine. Although Surrealism broached interior design with spaces such as those in Edward James's home, Monkton, the demise of Breton and Surrealism prevented Surrealism from achieving the same ubiquity in interior design as it achieved in the plastic arts. 'Home' may have scored lower than 'like' because surreal spaces are difficult to process. 'Concept' may have scored lower than 'home' because the students may not be familiar with any surreal spaces, and may have had difficulty imagining them.

### ***Question II: How does Surrealism make the students feel?***

The data for section II of the project seems contradictory. Because Surrealism has an unusual appearance, it was expected that the students would most often choose group ‘confused’ to describe how the images made them feel. However, group ‘happy’ was chosen significantly more often than ‘confused,’ and group ‘unhappy’ was chosen by a substantial margin the least often. This would seem to indicate that the students had a positive experience with Surrealism. Additionally, at the conclusion of the survey, the students described their overall experience with the images. 77% of the students reported having a neutral or better experience, and 49% of them had a positive experience (Figures 36, 37). The most often used word to describe how the images made them feel was ‘creative.’ This also indicates that the students had a positive experience with Surrealism.

These data are contradictory in relation to the average scores that the majority of the students gave the majority of the works. It is also in seeming contradiction to the fact that a significantly greater number of students reported decreased scores in mood, attitudes toward the unfamiliar, and like of Surrealism at the conclusion of the survey than at the beginning. The average scores and decreased mood, attitude, and like of Surrealism would indicate that the students had a negative experience with Surrealism.

A possible explanation for the seeming discrepancy in results is the subjectivity of the Likert Scale. For example, some students may only rate a work as a 4 or a 5 if they are extremely impressed by the image, while others may rate the work as a 4 of 5 if they like it even a little. This discrepancy in standards may have caused some discrepancy in results. External factors may also have impacted the results; for example, a student with a severe distaste for apples may have rated “The Listening Room” lower because of its inclusion of this distasteful fruit. This could impact

the average score of the work and subsequently the characteristic, but not impact the student's overall impression of Surrealism, which may remain positive. Other factors that may explain the decrease in mood would be the length of the survey or the desire of the students to leave the classroom. If the students wanted to leave the building but enjoyed the images, they may still have reported a positive experience with the images, but a decreased mood or attitude because of schedule changes, timing issues, etc.

***Question III: What characteristics best describe the students that most liked Surrealism?***

According to the process fluency theory, it was expected that factors expediting the processing experience would incline the students to better like Surrealism. For example, travel experience outside of the United States could have familiarized students with Surrealism, thus edging them towards 'expert' status and increasing their fluency. Or, these experiences may have trained the students to better handle the feeling of disorientation. Other factors, such as an urban home environment versus a rural home environment, could have inclined students towards a challenging or subversive aesthetic. However, none of these factors seemed to have any influence on the students' responses, other than exposure to art history. The association between exposure to art history and higher score of Surrealism would suggest that by partaking in art history classes, the students have a higher process fluency rate and a greater ability to appreciate Surrealism.

A possible explanation for the independence of these personal factors and evaluations of Surrealism could be a problem within the sample. Because mostly textile and clothing, arts/graphics, and interior design students were surveyed, the sample is not accurately representative of all college students. Very few respondents reported having much international travel experience, for example. Also, it is possible that interior design students may have a greater attachment to interior space as being beautiful, which is not the goal of Surrealism, and may

therefore have rated Surrealism more poorly than would have a group of engineering students, who may have different expectations from their interior space.

## **Conclusions and Implications**

Salvador Dali said, “Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision.” The results from this research can be used as guidelines for the creation of spaces the likes of which do not yet exist in the world. The results have shown great promise that Surrealism can be manipulated to make positive changes in the scope of interior design and in human behavior.

These results indicate that Surrealism should be used in interior design because it can yield positive behavior in the inhabitants, and it can make them feel happy, creative, free, surprised, and relaxed. Because scale was by a 17% margin the preferred characteristic over juxtaposition (for the category ‘like’), and by a 25% margin preferred over fetishism (also for ‘like’), it should be the most often used characteristic of the three. Juxtaposition also earned a high score (61% of all possible points for ‘like’) indicating designers should also use juxtaposition in their designs. Fetishism earned 53% of points for ‘like’; although it may be possible to use fetishism, the two former characteristics would most likely yield better results.

The two highest scoring works of all characteristics were Magritte’s “Le Tombeau des Lutterus” and Oldenburg and van Bruggen’s “Spoonbridge and Cherry.” Both works display a traditionally beautiful subject (a rose and a cherry, respectively). This may indicate that the students like scale changes only insofar as they are with a beautiful object. Additionally, “Le Tombeau des Lutteurs” is an oil painting, and “Spoonbridge and Cherry” is a sculpture. These results require additional research, to determine if students simply prefer the works because of their beautiful subject matter or because of their scale-change style, or both.



The students' favorite fetish work was Man Ray's "Ingres's Violin," in which a beautiful woman is seen from the back with violin f-holes marked onto her back, making her resemble a musical instrument. This may suggest that the students most like fetishism when the women involved are still beautiful and/ or portrayed in a beautiful manner.

The research indicates that 'like the work' scored higher points than either 'like the work in my home' or 'like the concept of the work applied to my home.' This may indicate that for residential interior design, designers should keep Surrealism accessible: for example, designers should avoid the heavy, subversive content of the fetish works and infuse their spaces with the humor and light-heartedness of the scale-change spaces. However, there may be a greater potential for the more extreme employment of Surrealism in commercial spaces. Future studies should also ask the students how much they would like the concept of the work applied to a commercial space, or a work space such as a lobby, a café, or a hallway.

### **Limitations and Suggestions for Future Studies**

Because of the exploratory nature of this research and the deficiency in available research on the subject of Surrealism and interior design, future studies on the topic should be conducted. Also, several issues with this research project could potentially impact the quality of the results; these should be isolated and improved in future studies.

First, some of the images are most representative of one characteristic, but could also represent a second characteristic, such as Magritte's "The Lovers," which is juxtaposition because of the unusual use of the bag over the couple's faces, but could also be fetishism because of the frustrated sexual undertones in the work. Christo's "Reichstag" could be most surprising because it is a building wrapped in fabric (juxtaposition), but also because it is a large work (scale).

A factor that may influence the outcome of the survey is that the sample used may not be representative of the general population. The vast majority of the 100 students used were textiles and clothing, interior design, or art majors. As such, all students reported placing high value on interior design. Their inherent inclination towards and exposure to art and design may have positively influenced their results in such a way that would not have occurred had the sample included an equal representation of students not related to the arts. Conversely, the interior design students may have had a conservative reaction to the idea of a surreal home precisely because of the value they place on interior design. Also, a very small amount of men were surveyed, potentially adding to the bias of the sample. Very few students reported having extensive travel experience or exposure to art history; it is therefore difficult to say with precision how these factors may influence the students' views of Surrealism and design. Future studies should use a wider sample of students for more accurately representative results.

Another potential inconsistency in the data is that not all students responded to all questions for all works. These unanswered questions may skew the data, in that they are not taken into account when calculating the percentage score of a work; it is likely, therefore, that the actual scores for each characteristic were slightly higher than reported. Future studies could give students the option 'no response' and factor this response into the analytical system for clearer results.

Lastly, the data are at times contradictory: on average, only two combinations of characteristics and categories (scale, 'like' and juxtaposition, 'like') scored an average of three or higher out of five on the Likert scale. Also, there were 125 cases of students reporting lower scores on mood, attitude to the unfamiliar, like Surrealism, and disposition to culture shock at the conclusion of the survey in comparison to at the onset of the survey, whereas there were 61 cases

of students reporting increased scores across these categories. These data indicate that the students dislike Surrealism.

However, ‘happy’ was the most often chosen group of words to describe how the images made the students feel. Also, 78% of students reported having a neutral or better experience with the whole survey. Interestingly, the students’ self-evaluations of how much they like Surrealism and their awarding of points to Surrealism were inconsistent. For example, the student who awarded the highest amount of points to Surrealism throughout the survey (417) selected at the beginning of the survey one on the Likert scale in response to how much she liked Surrealism. These apparent inconsistencies in the results warrant further research on the students’ emotional response to Surrealism.

Future studies should also take into account the influence of external factors on the students and their responses. There may exist a disparity in tastes or affinities between cultures, age groups, areas of study, genders, etc. These differences should be more closely examined, in order to better determine the target market for Surrealism in interior design. Additionally, a change in the methodology for future studies should include a question for the works such as, “I dislike this work mainly because I do not understand it.” This would help to help identify if, when the students had a negative reaction to a work, it was because of their confusion, or about the content, style, or statement of the work. An adverse reaction to the latter set of characteristics may be more difficult to reconcile than a lack of understanding about the work. The survey should have a greater representation of interior objects as well. Shape-shifting furniture from Straight Line Designs or Rapunzel “Blond” curtains from Nicolette Brunklaus (Figure 40) may be more representative of the final goal of this project, and thus a better gauge for the students’ responses to it.



**Figure 40: Brunklaus, “Blond Curtains”**

In short, interior designers should focus on the scale change aspect of Surrealism, which shows promise for the creation of liberated behavior and positive emotional responses from the inhabitants. Juxtaposition may also be used, but shows less promise than scale. Future studies should be conducted to better isolate the emotional responses the students may have. The studies should have a more representative sample of students, to better understand the target market for Surrealism. More research should be done also to determine whether there is a greater market for Surrealism in a residential or in a commercial sphere.

## Phase II

## Chapter Six:

### Methodology

The methods used for the second portion of this project included conducting a survey of 25 Ohio State University students. The survey included images and information about the three surreal spaces developed in the first phase of the project, including one juxtaposition space, one scale space, and one fetish space. The data compiled from the survey was then analyzed using frequencies and percentages. For a complete data set of the students' characteristics and responses, see Appendix E.

#### *A description of the spaces*

After the review of historical Surrealism, a list of four characteristics typical of Surrealism were identified: juxtaposition of unrelated objects, incongruous changes in scale, fetishism of objects and bodies, and the displacement of meaning from one object to another (Wood 2007). Because of the abstract and complex nature of the 'displacement' characteristic, and because of its frequent similarity to fetishism, it was not used for the purposes of this research project. The first phase of the project determined that scale was the preferred characteristic, followed by juxtaposition, and finally by fetishism.

Additionally, the favored works in the characteristic of juxtaposition indicated that the students may have preferred juxtaposition in architecture, including a conflation of 'normal' architecture and surreal architecture. In the scale change characteristic, the favored works suggest that students may have preferred scale change works that still dealt with traditionally beautiful subject matters, such as a rose. In fetishism, the favored works indicated that the students may have preferred works that deal with the bodies of nude women when the women are still beautiful

and are beautifully portrayed. Thus, the three spaces were developed with these potential preferences in mind.

***Designer's statement of intent:***

Although Surrealism was originally intended to be pure automatism, free of moral and aesthetic consideration, I do not believe that it is possible to have a subconsciousness that is devoid of any moral consideration. The spaces I developed for this project are, therefore, invested with the moral consideration that first came to my mind when I began the design process. To begin the design process, I made a list of types of rooms, including spaces like 'kitchen,' 'dining room,' 'bathroom,' and 'bedroom.' I then listed the three characteristics on the other side of the page. I closed my eyes and connected the characteristics on the one side of the page with the rooms on the other side of the page. When I opened my eyes, I saw 'juxtaposition' associated with 'bathroom,' 'scale' with 'dining room,' and 'fetish' with 'living room.' I recorded, as quickly as I could, my initial reaction to these combinations, and these reactions became the spaces that I developed.

Because my subconscious mind is formed from the experiences that I've had and the lens through which I choose to perceive, process, and evaluate them, the whole of my life experience and political and moral commentary has affected the design process from start to finish. It is for this reason that I choose to name this project 'Neosurreal Interior Design' instead of 'Surreal Interior Design,' because the final product that I created is my interpretation of historical Surrealism, modified in such a way as to include moral and aesthetic consideration into my creations. As Surrealism comes alive again and moves into interior design, it will have become an evolved creature since the 20<sup>th</sup> century.

### ***The Self – Absorbed Bathroom (juxtaposition space, Appendix F)***

When thinking of juxtaposition (specifically, the juxtaposition of normative and non-normative spaces in one setting) and a bathroom, the first thought that came to my mind was a French Rococo bathroom, where the swirling gold panels and ornate decoration would literally melt and swirl into the central point of a mirror. The mirror is reflective of historical and contemporary Eurocentrism, and of vanity in general. Historically, the French court had a megalomaniacal egocentrism that led them to believe in their own deification and superiority. This warped perception of reality let them justify the colonization of other countries and the exploitation of the French people. This exploitation of other countries' natural resources and of French peasants' work and time is what provided the French court with the wealth necessary to build exorbitantly decadent spaces like those in the palace of Versailles and the Louvre. The effects of colonization still abound today, particularly in the African continent. The effects of Eurocentrism are plentiful, and include the white standard of beauty, the European standard of elegance and art, as well as other such linguistic and cultural impositions. This space is a commentary on this self-absorption, and a warning of how physically destructive it can be.

The inhabitants enter the Self-Absorbed Bathroom through the angled French doors at the bottom right of the floor plan. To the left of them, the pedestal sinks, mirrors, checkered floors, and gold wall panels appear normal. The closer the inhabitants get to the mirror on the opposite wall, the more the elements of the room appear to be melting and shifting into the center point of the mirror, or the black hole of detrimental self-obsession. As the bathtub approaches the mirror, it begins to morph, as do the walls and the panels. The chaise next to the mirror finishes in an elongated point, aiming at the mirror. As a twist on the traditional pad foot of the cabriole leg, the far two legs of the chaise are angled up, like a pair of feet fighting to stay put against a current



trying to drag them away. The tiles on the floor progress from a slight curvilinearity to a violent, crashing angularity. The chandelier overhead begins as a beautiful crystal chandelier, whose shape and crystals get distorted as they approach the ‘qibla wall.’ The paintings on the wall and the cherubs overhead also melt towards the mirror, as do the decorative pedestals and the frame of the mirror itself. The goal of this space was to make the inhabitant acutely aware of self-awareness vs. self-absorption.

### ***Chai (scale space, Appendix G)***

As an avid tea drinker, I frequently have a cup or pot of tea handy, especially when I am working. Thus it came about quite naturally that, when ‘scale’ and ‘dining room’ came to be associated, and the use of scale changes had to involve a traditionally beautiful object, I decided to alter dining room to this tea room.

The inhabitants would enter Chai through the spout, by climbing up a ladder leading from the exterior of the space to the top of the spout. At the top of the spout, the inhabitants would then slide down a long silver spoon slide that would deposit them directly into a pit of silk pillows. The silk pillows would circumscribe a raised platform in the shape of a saucer, on which a table and chairs formed like giant teacups would host the main tea-drinking activities in the space. On the back wall, a kitchenette would provide an area for preparing tea and snacks. Storage is provided above the kitchenette, in cabinets finished to resemble giant sugar bins and tea boxes.

Flanking the kitchenette would be bookshelves – tea and reading being quite compatible – and the space would be topped with a giant skylight. The lighting fixture would be a chandelier in the form of a giant tea bag, hanging low over the table. On the other side of the pillow pit, to the left of the kitchenette, there is a reading space nestled into the handle of the teapot. Here, tufted silk padding, throw pillows, and another skylight provide the perfect ambience for an afternoon

nap or a novel. To exit the space, the inhabitants return to the spout and use the ladder situated alongside the spoon to reach the top of the spout, again taking the ladder to exit the teapot. The goal of this space was to create a happy, fun, and interactive space in which people can indulge in feeling and acting like children, or in imagining a world different than the one they inhabit. An ancient map of the East India Trading Company would serve as a subtle reminder of the origins and struggles involved with every indulgence – from silk to chocolate to tea. Chai is, thus, also a commentary on the colonization of India by the British. It is a visual display of how monumental an impact this colonization has had and continues to have on Indian culture and the billion people who comprise it.

***Zotheca Deballatoris (fetish space, Appendix H)***

While studying abroad in South Korea in my third year of college, I had the extreme pleasure of visiting Thailand for a week. One night that I was in Bangkok, I visited a so-called ‘ping-pong’ show, in which I saw Thai women engaged in degrading and mortifying sexual acts on a stage, for the benefit of American and Western European tourists. The women wore badges marked with numbers, to facilitate the process of being rented out for the hour or the evening. For an hour, they smoked cigarettes, shot darts, and opened bottles with their genitals. To me, the women looked beyond sad or terrified – they looked dead; but their acts were sexy and entertaining to a collection of sneering businessmen and tourists. These men looked, for all intents and purposes, like the men I see driving in five o’clock traffic, grabbing a beer on the weekends, or at the park with their children. I was repulsed by this “Dr. Jekyll and Mr. Hyde” dichotomy within the consumers of sexual slavery: they lead innocuous, nuclear-family lifestyles in the West, and then turn to the East to hunt women down like objects of pleasure and conquest. Thus, when the connection ‘living room’ and ‘fetish’ came about, my subconscious mind immediately

brought to attention the grimacing faces of these Thai women. Pursuant to the results of phase I, I chose to include these faces in their tortured grimaces – but they remain the faces of beautiful women, much like the figure in Man Ray’s “Ingres’s Violin.”

The inhabitant would enter *Zotheca Deballatoris* (latin for Room of the Conqueror) from the doorway at the top right of the floor plan. The room was designed in a traditional style; a large bookcase flanks the wall to the left, and an arrangement of attractive tufted leather furniture sits on a Persian rug. In the background, family photos of father, mother, daughter, and son crown the walls. A statue of Buddha graces the console table, and carved mango wood vases house leafy plants. A phonograph sits in the corner of the room, playing waltzes by Schubert while a fire crackles in the brick hearth. Lotus bud pillows adorn the couches, and metallic parge work ceilings bring to mind English smoking rooms as well as Thai vegetal temple iconography. The end tables by the sofa and the arm chairs are supported on the backs and heads of the modeled wax figures of Thai women, thus manifesting the bodily oppression of the sexual slaves. The women wear suggestive outfits, and sit in uncomfortable positions.

The coffee table consists of a sheet of glass, supported on the palms and knees of a woman. The table represents not only the physical oppression of these women, but also the idea that they, like microorganisms, are under glass, to be examined, controlled, and manipulated at the whim of whichever scientists happens to express interests. The scientists, here, are the Western tourists. On the far wall that houses the fireplace, the heads of prized game are proudly on display: the heads are not of deer shot on a hunting trip, but of Thai women, mounted onto mahogany plates and labeled according to date and locale of conquest. In a twist on the traditional caryatid (which is an architectural practice in which columns were sculpted to resemble women’s bodies, present on the Athenian Acropolis and ubiquitous since then), two young Thai girls hold

up the heavy mantle piece, their bodies nude and on display. In rings of sexual slavery in Thailand, young girls and virgins fetch a much higher price than women of ‘legal age.’

The goal of this room was to bring awareness to the struggle of oppressed women who are in bondage for the enjoyment of indifferent Westerners. It is also a commentary and warning about the dangers of fetishizing a people, as Asian women or African-American men frequently are in the United States. Another goal of this space was to juxtapose the family portraits on the wall with the busts and bodies of the women throughout the space. *Zotheca Deballatoris* would force the inhabitants to be aware of the issue of sex slavery in South-east Asia, would force them to question who are the consumers of this trade, and force them to analyze their own sexual preferences.

### **Instrument**

In order to evaluate the students’ responses to the three spaces, a survey showing the elevation(s), floor plans, and concept boards for each of the three spaces was developed (Appendices F, H, G). The survey began with the Self-Absorbed Bathroom, proceeded to *Zotheca Deballatoris*, and finished with Chai.

A list of questions was developed for the students to answer in response to the three spaces. Students were asked to evaluate, using a Likert Scale, how much they liked each image, and how likely they would be to live in the space, to have elements of the space applied to their home, to visit the space in a retail environment, in a culinary environment, in a hotel, or in a museum/ gallery space. They were asked if they would recommend their friends to visit the space, and if so, in which of the capacities listed. The students were then asked to choose the group of words that best describes how the space made them feel. The groups were the same groups as those in phase I, consisting of 1. happy, creative, free, surprised, relaxed, 2. confused, disoriented,

disturbed, stressed, 3. sad, uncomfortable, afraid, small, unhappy. They were then asked to write a short answer describing how they believed they would behave in each space. In a second short answer, the students were asked to explain what they thought the space was about. Finally, the students evaluated on a Likert scale how confident they were in their interpretation of the meaning of the space, and how much of an influence their interpretation had on how much they liked the space.

To replicate the target market analysis begun in phase I, students answered in this second survey the same series of personal questions about themselves at the onset of the survey. The students stated their majors, minors, academic ranks, and GPAs. They indicated their gender and whether or not they had participated in the first survey. Next, they evaluated on the Likert Scale the number of art history classes they had taken (no classes to many classes), the community they were raised in (rural to urban), their family's economic class (lower class to upper class), how much they like Surrealism (not at all to very much), how much they value interior design (not at all to very much), their international travel experience (never left to extensively traveled), if they enjoy the feeling of culture shock (not at all to very much), how much they like to be in control (never in control to always in control), current mood (very bad to very good), and current attitude toward the unfamiliar (very bad to very good).

After the evaluation of the spaces, students were then asked a second time how much they liked Surrealism, how much they like the feeling of culture shock/ disorientation, their current mood, and their attitude toward the unfamiliar. At the conclusion of the survey, the students wrote their favorite and least favorite works, and explained their choices in a short answer format. The students also answered in short answer how the spaces they had seen made them feel. Finally, the

students were also asked to select one of the three word groups from phase I (1. happy, 2. confused, 3. unhappy) to describe how the spaces they had seen made them feel overall.

The students surveyed in phase II were 25 students in the residential interior design program at the Ohio State University. The students were all in the same kitchen and bath design class during the spring quarter of 2009.

### **Survey Implementation**

The survey was conducted in a classroom at the Ohio State University. Students were read a statement about their voluntary and anonymous participation, their right to leave at any moment without penalty, the benefits and goals of the research and their participation in it, and the storage and analysis of the data (Appendix J). The survey then measured the students who decided to remain and participate. The respondents were given five minutes to complete the first section of the survey with regard to their personal backgrounds. After the five minutes elapsed, a dual projection system was set up at the front of the classroom, whereby the floor plan of the space was projected onto the wall, and the elevation of the space was projected onto a screen immediately adjacent to the floor plan. Additionally, the concept board for the space was shown to the students and set on a table at the front of the classroom for further optional viewing. The original paintings of the elevations were also on the front table.

Each space and combination of images was displayed for a period of five minutes, during which silence was maintained throughout the room, and during which students were free to approach the concept boards and original paintings. Students were encouraged to answer based on their reactions, and therefore answers to questions about the works were not provided. After five minutes, the presentation transitioned to the next space. At the end of the presentation, students were given five minutes to complete the conclusion questions about themselves and their favorite

and least favorite works. When finished, the students turned their surveys in at the front of the classroom.

### **Data Analysis**

The data were then incorporated into an excel spreadsheet. Numerical values were assigned to each textual category, such as gender and whether or not the student had participated in the first survey. Each participant was accorded a number and listed on the vertical axis. Each category of questions, including the personal questions and each evaluative question for each space, was listed along the horizontal axis. The total points awarded to each category of how much they liked each image, and how likely they would be to live in the space, to have elements of the space applied to their home, to visit the space in a retail environment, in a culinary environment, in a hotel, or in a museum/ gallery were calculated to determine, numerically, how much each student liked Surrealism. The students' favorite context for a surreal environment (home, retail environment, restaurant, hotel, museum/gallery) was also determined by comparing the points awarded to each category. The percentage score of each category in relation to the possible points per category was determined. Additionally, the context in which the students would most likely recommend their friends to interact with a surreal space was determined. Next, the students' favorite space was identified, as well as the least favorite space.

The students' emotional responses were also examined. The most often-selected group of words describing an emotion was determined, the differences between mood and attitude questions at the onset and at the conclusion of the survey were examined, as were the students' description of their overall experiences. Lastly, a comparison of the students' backgrounds and their evaluations of the spaces was conducted.

## Chapter Seven:

### Results

After the completion of the survey, the data from the 25 respondents were organized into an excel sheet and analyzed for three questions: 1. Which of the three neosurreal spaces – the Self-Absorbed Bathroom, Chai, or Zothea Deballatoris – were most and least popular with the students 2. What is the ideal environment for neosurreal design, 3. How does neosurreal interior design impact the way that the students feel, and 4. What characteristics best describe students who most like the surreal spaces. The process of analysis for each of these questions was analogous to the process used to evaluate the responses from phase I.

***Question I: Which of the surreal spaces – the Self-Absorbed Bathroom, Chai, or Zothea Deballatoris – were most and least popular with the students?***

In order to evaluate question one, a two step process was used. In step A, the total points earned for each space in each category were added together. The categories consist of: ‘how much do you like the space,’ ‘how likely are you to live in the space,’ ‘how likely are you to have elements of the space applied to your home,’ and ‘how likely are you to visit the space in: a retail environment, a culinary environment, a hotel, and a museum/ gallery space.’ These categories will henceforth be referred to as ‘like,’ ‘elements,’ ‘retail,’ ‘culinary,’ ‘hotel,’ and ‘museum.’ A comparative analysis of the scores was conducted. Then, the percentage scores of possible points per space per category were also calculated and compared. In step B, the students’ favorite and least favorite spaces were determined.



*Step A: Comparison of total points per space per category*

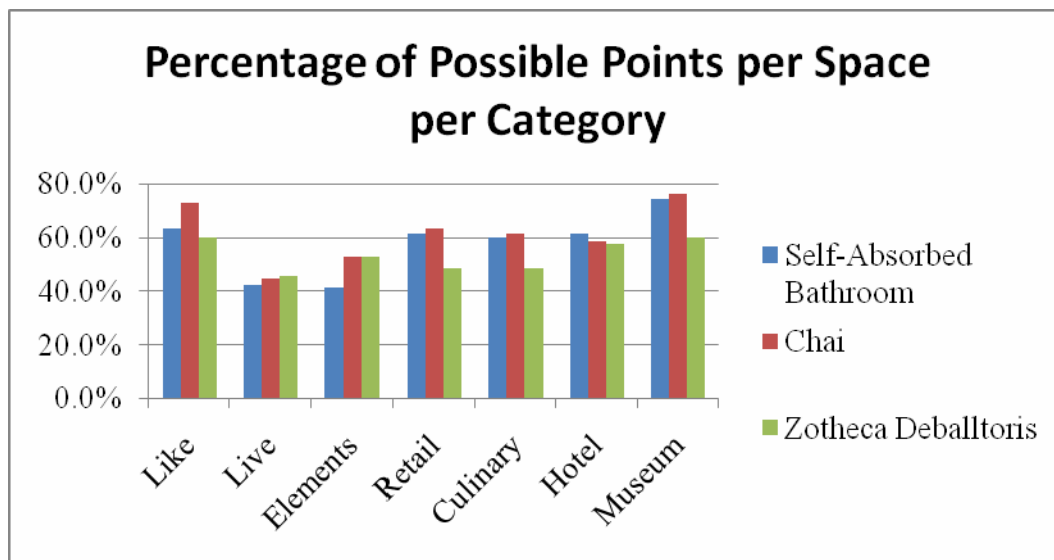
Process: For each of the three spaces – the Self-Absorbed Bathroom, Chai, and Zotheca Deballatoris – the students evaluated how much they liked each one across six categories: ‘like,’ ‘elements,’ ‘retail,’ ‘culinary,’ ‘hotel,’ and ‘museum.’ The students evaluated these spaces and categories on a Likert Scale from one to five, with one indicating “I do not like it at all,” or “I am not likely at all” and five indicating “I like it very much” or “I am very likely.” In order to determine the students’ preferred space and categories, the points from one to five awarded for each space and each category (‘like,’ ‘elements,’ ‘retail,’ ‘culinary,’ ‘hotel,’ and ‘museum’) were added together. A comparative analysis was then conducted between the spaces and categories, in order to determine which were the most and least popular. In addition, the total amount of points earned per space was divided by the total possible points (if every student had rated each category for each space as a five out of five on the Likert Scale). In this way, the percentage scores of each space were determined. Additionally, the students were asked whether or not they would recommend their friends to visit the space, and if so, in what capacity: ‘live,’ ‘elements,’ ‘retail,’ ‘culinary,’ ‘hotel,’ and ‘museum.’

Results: Chai (scale space) earned the highest amount of points of the three spaces across all but two categories: Zotheca Deballatoris (fetish space) earned the highest amount of points for ‘live,’ with 57 points compared to 56 points for Chai and 53 points for the Self-Absorbed Bathroom, and the Self-Absorbed Bathroom earned the highest amount of points for ‘hotel,’ at 77 points, compared to 73 points for Chai and 72 points for Zotheca Deballatoris. Refer to Table 2 for a complete set of data of points earned per space and per category. In the table, the space with the highest score per category is highlighted in red.

	Like	Live	Elements	Retail	Culinary	Hotel	Museum
<b>Self-Absorbed Bathroom</b>	79	53	52	77	75	77	93
<b>Chai</b>	91	56	66	79	77	73	95
<b>Zotheca Deballatoris</b>	75	57	66	61	61	72	75
<b>Total:</b>	<b>245</b>	<b>166</b>	<b>184</b>	<b>217</b>	<b>213</b>	<b>222</b>	<b>263</b>

**Table 2: Points Earned per Category per Space**

For each space, the most popular category was ‘museum/gallery,’ with 74% of possible points earned for the Self-Absorbed Bathroom, 76% for Chai, and 60% for Zotheca Deballatoris. The second most preferred category for each space was ‘like,’ with 63% of possible points earned for the Self-Absorbed Bathroom, 73% for Chai, and 60% for Zotheca Deballatoris. Refer to Figure 41 for a comparative analysis of the percentage of possible points earned per space per category.



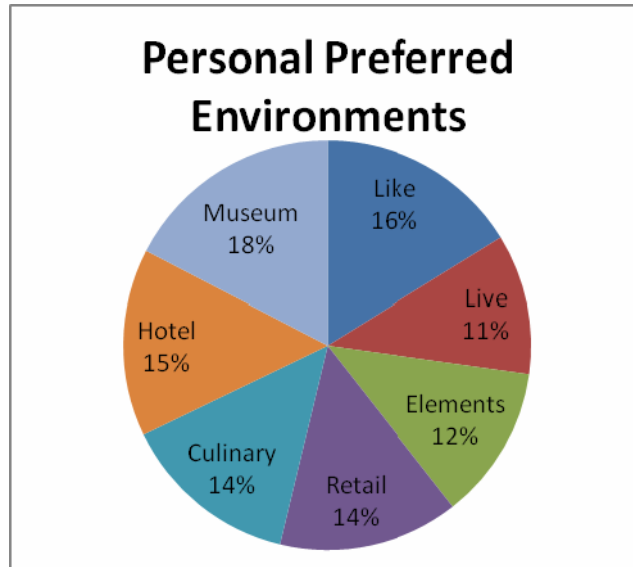
**Figure 41: Percentage of possible points per space per category**

*Step B: An analysis of the ideal context for neosurreal design*

The students were asked in what capacity, if any, they would recommend that their friends visit each surreal space. The data indicate that for all spaces, the students would most often recommend their friends to visit a surreal environment in a museum, followed by a restaurant. Refer to Figure 42 for a comparison of frequencies with which each context was recommended. When the students responded to each category according to their personal evaluation, ‘museum’ was the leading context, followed by ‘hotel.’ Refer to Figure 43 for a comparison of frequencies with which each context was chosen by the students in their personal evaluations.



**Figure 42: Neosurreal environments which students would recommend to their friends for all three spaces.**

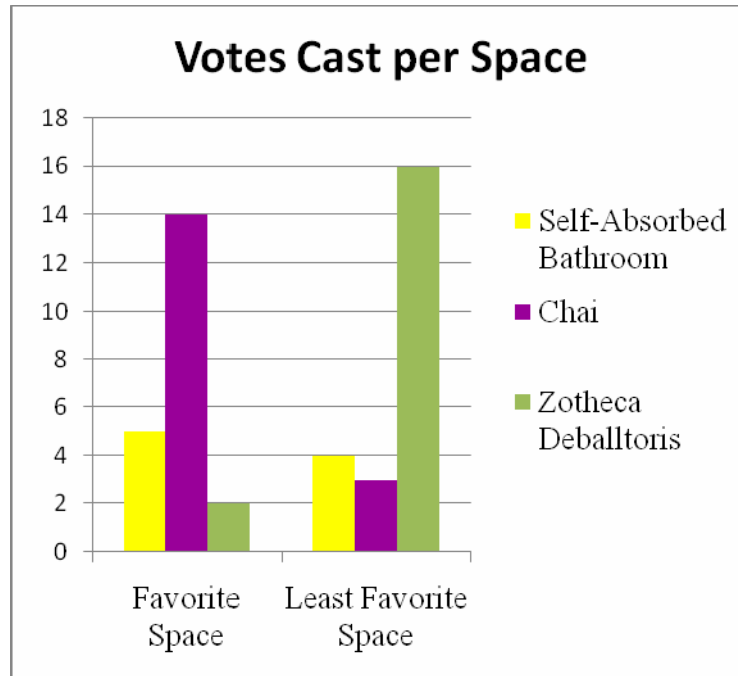


**Figure 43: Students' preferred environments for neosurreal design for all three spaces**

*Step C: A comparison of the students' favorite and least favorite spaces*

Process: At the conclusion of the survey, the students wrote in the name of their favorite and least favorite space, explaining in each case why they made that selection. The total number of votes cast for each space for both positive and negative superlatives was added, and in this way, the favorite and least favorite spaces were determined.

Results: The data clearly indicates that Chai was the preferred space, followed by the Self-Absorbed Bathroom, and ultimately Zotheca Deballatoris. Chai earned simultaneously the highest amount of votes for favorite space (14 votes) and the lowest amount of votes for the least favorite space (3 votes), while Zotheca Deballatoris earned the lowest amount of votes for favorite space (2 votes) and the highest amount of votes for least favorite space (16 votes). Refer to Figure 44 for a comparison of votes cast for each space.



**Figure 44: Amount of votes cast per space for favorite and least favorite space**

***Question II: How does surreal interior design impact the way that the students feel?***

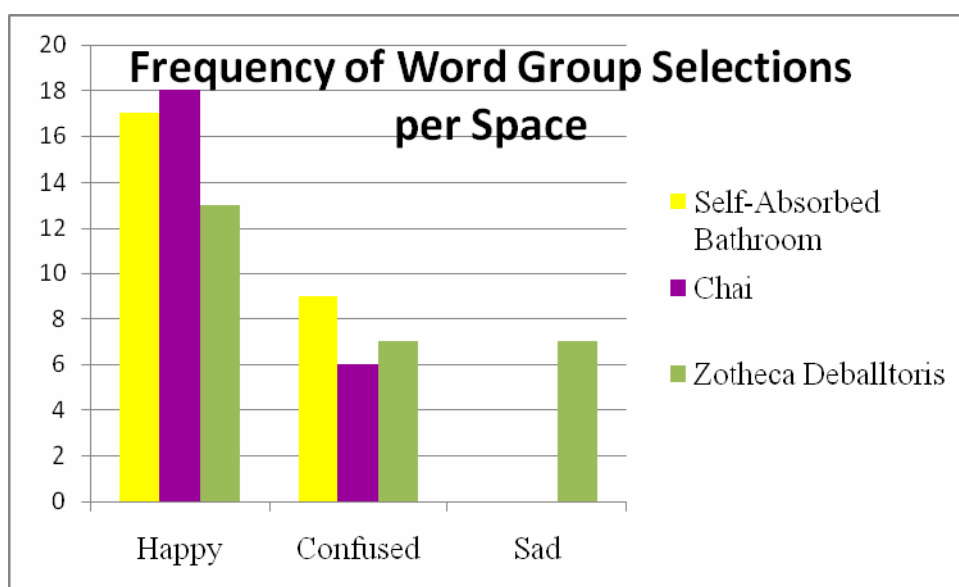
In order to evaluate the second question, a three step process was used. Step A consisted of isolating the group of words that describe emotional responses which the students most often chose as describing their responses to each space. Step B consisted of evaluating changes in response to several questions regarding the students' emotional statuses between the onset and the conclusion of the survey. Step C consisted of an analysis of the students' description of their overall experiences with the survey.

***Step A: An evaluation of the students' selections of word groups describing emotional responses***

Process: For each space, the students were asked to choose one group of words that best described how the space made them feel. The word groups were 1. happy, creative, free, surprised, relaxed; 2. confused, disoriented, disturbed, stressed; 3. sad, uncomfortable, afraid, small, unhappy. These groups will henceforth be referred to as 'happy', 'confused', and

‘unhappy.’ To determine which group was most often selected, the number of times each group was chosen per space was totaled.

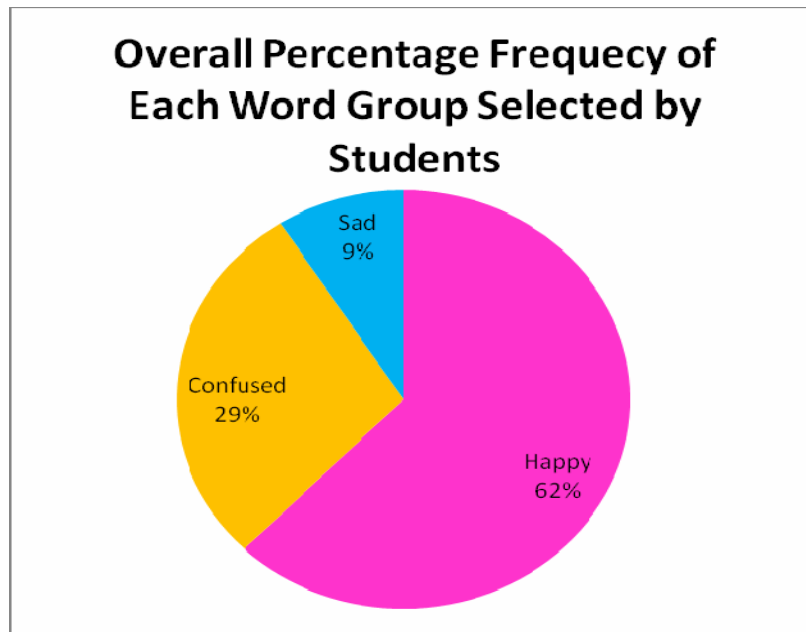
Results: The results indicate that for all three spaces, ‘happy’ was the most often selected word group. For the Self-Absorbed Bathroom and Chai, ‘confused’ was the second most-often chosen group, with no students choosing ‘unhappy’ to describe these two spaces. The students chose ‘confused’ and ‘unhappy’ seven times each to describe their responses to Zothea Deballatoris (Figure 45).



**Figure 45: Number of times each word group was selected per space**

Additionally, the number of selections of each word group for all three spaces were added together and then divided by the total number of selections of all emotion groups for all spaces. In this way, the percentage score that demonstrates the frequency with which each group of words was chosen overall to describe the three spaces was determined. For example, ‘happy’ received 48 selections out of a total 77 selections for all spaces, whereas sad received 7 selections out of the total 77 selections for all spaces. Overall, then, ‘happy’ constituted 64% of the selections, and

‘unhappy’ constituted approximately 9% of the selections. A comparison of the overall feelings about neosurreal interior spaces described by the participants is reported in Figure 46.

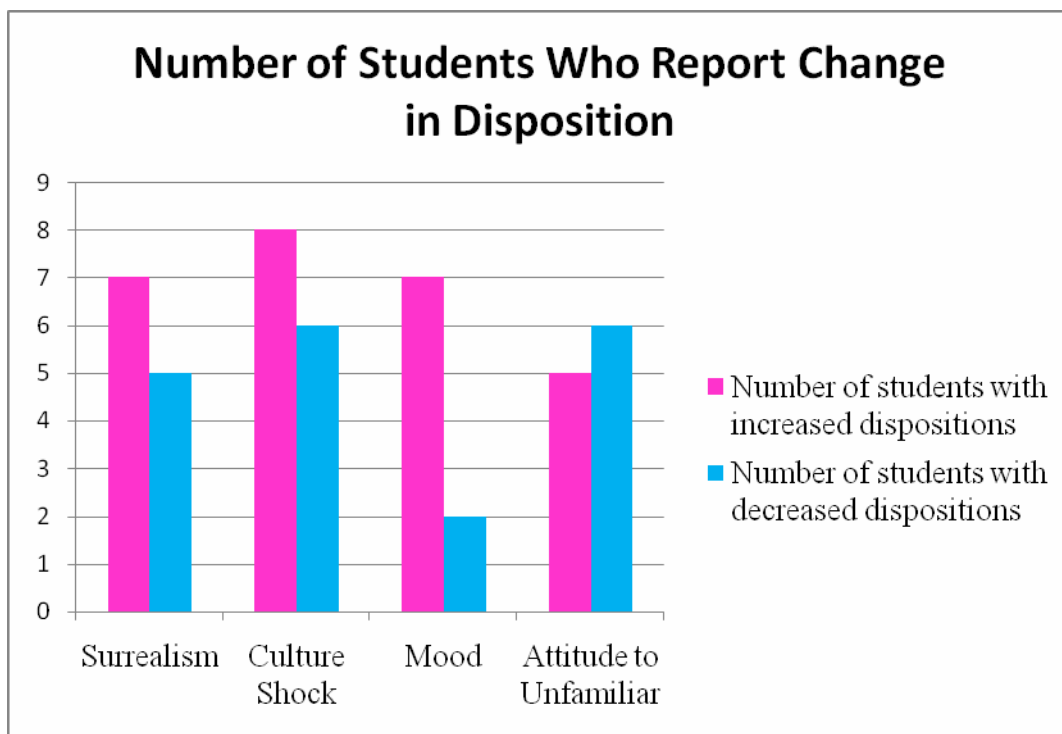


**Figure 46: Frequency with which each group of words was chosen by the students for all spaces**

*Step B: Evaluation of changes in disposition toward emotional status questions*

Process: At the onset of the survey, students were asked a series of personal questions regarding their backgrounds and education. Within this series of questions, the students were asked how much they currently like Surrealism, their current moods, attitudes toward the unfamiliar, and dispositions towards culture shock. The students also evaluated these factors on a Likert Scale, with one equating very poor and five equating very good. After having completed the survey and evaluating the three surreal spaces, the students answered the same four questions again, also on a Likert Scale. The data were analyzed by comparing the number of students who reported having a higher score at the conclusion of the survey than at the onset to the number of students who reported a lower score at the conclusion of the survey than at the onset.

Results: The data indicate that there was a greater frequency of people who reported higher scores on three of the four questions: how much they like Surrealism, their disposition towards culture shock, and their current moods. There was a greater number of students who reported lower scores with regards to their attitude toward the unfamiliar (Figure 47). These results are almost the inverse of the results from phase I, in which more students reported lower scores for how much they like Surrealism, their current moods, and their current attitudes toward the unfamiliar, and in which more students reported higher scores for their disposition towards culture shock at the conclusion of the survey.



**Figure 47: Number of students whose disposition increased vs. number of students whose disposition decreased between onset and conclusion of the survey**

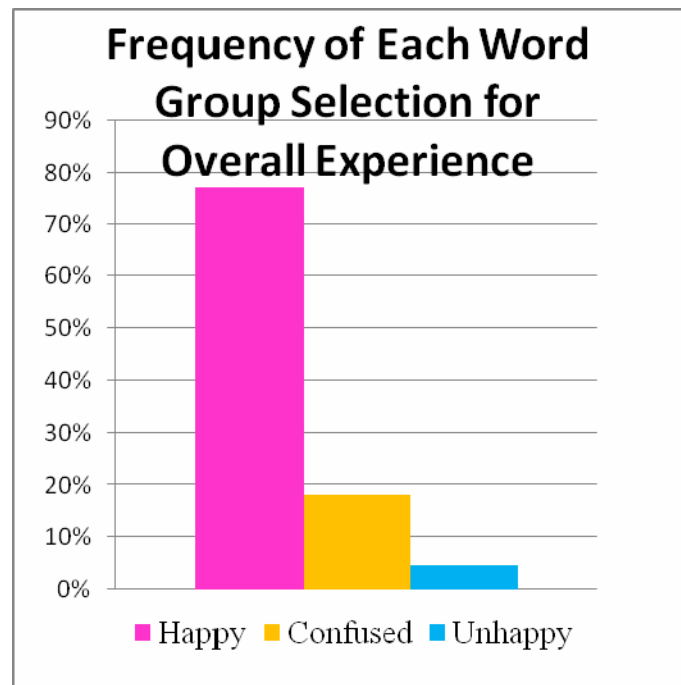
*Step C: An analysis of the students' description of their overall experiences with the survey*

Process: At the conclusion of the survey, students had the opportunity to comment on their overall experiences. They were also asked to choose which word group, 'happy,' 'confused,' or 'unhappy,' best described how they felt about the survey overall. Last, they were asked to

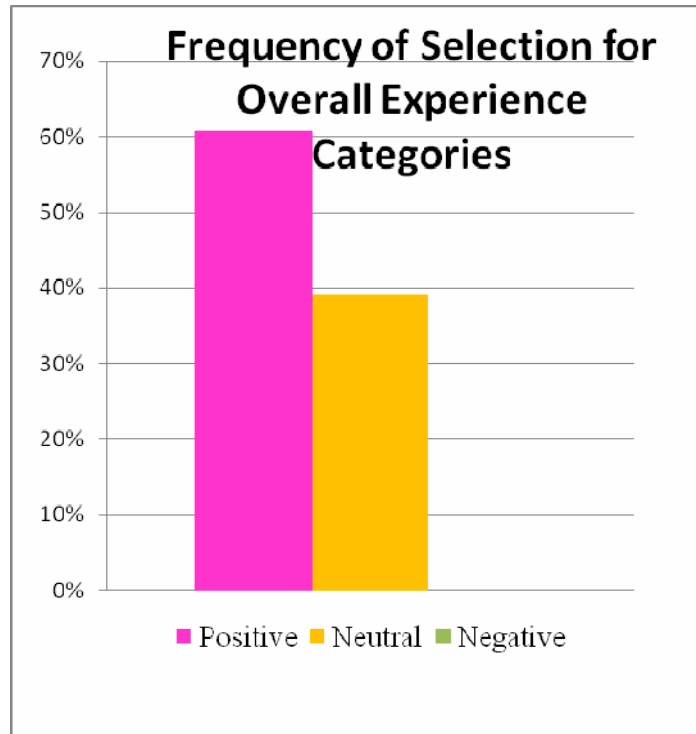


categorize their experience with the interior spaces as ‘positive,’ ‘neutral,’ or ‘negative.’ The number of selections for each group ‘happy,’ ‘confused,’ and ‘unhappy,’ as well as each experience ‘positive,’ ‘neutral,’ and ‘negative’ was determined. The number of times each word group and each experience was chosen was then divided by the number of respondents, in order to determine the percentage of times each word group and experience was selected. Lastly, a subjective analysis of the students’ written descriptions of their experiences was conducted.

Results: The data indicate that ‘happy’ was the most often selected word group, followed by ‘confused,’ and then ‘sad’ (Figure 48). Similarly, ‘positive’ was most often selected as describing the students’ overall experiences with the survey, followed by ‘neutral.’ No student reported having a negative experience with the survey (Figure 49).



**Figure 48: Frequency with which each group of words was chosen to describe an overall experience**



**Figure 49: Frequency with which each category of experience was selected as describing overall experiences with survey II**

As a part of these concluding evaluations, 19 students wrote in descriptions of their experiences overall with the spaces and the survey. Some students wrote the word ‘neutral,’ some students wrote ‘confused;’ but mainly, the students wrote positive words such as ‘creative’ (written six times), ‘interested’ (written four times) or ‘happy.’

***Question III: What characteristics best describe students who most like the surreal spaces?***

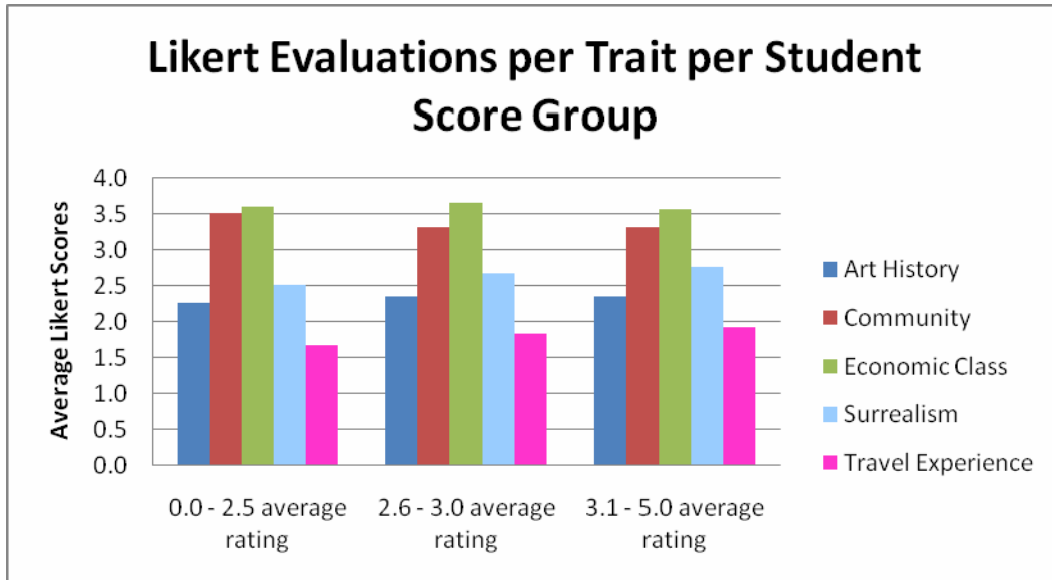
Process: To evaluate question three, an analysis of the students’ responses to the personal questions at the beginning of the survey was conducted. The students evaluated six questions on a Likert Scale. The questions consisted of:

1. How many courses have you taken in art history or the history of design
2. The community you were raised in can be described as: (rural to urban)
3. Your family’s economic class based on yearly income: (lower class to upper class)

4. Do you like Surrealism: (not at all to very much)
5. Do you value interior design: (not at all to very much)
6. Travel experience (outside of the USA): (never left to extensively traveled).

The students' scores for each question were then compared to their total evaluations of Surrealism (based on the added scores for each of the 3 spaces for 'like,' 'elements,' 'retail,' 'culinary,' 'hotel,' and 'museum').

Results: An analysis of background characteristics and evaluations of Surrealism reveals that there are two traits which may have influenced the students' perceptions of the spaces: how much the students liked Surrealism at the onset of the survey, and their international travel experience. The students were categorized into three groups: those who scored the spaces between zero and 53 points (averaging a score of 2.5 or lower per space per category), those who scored the spaces between 53.1 and 63 (averaging a score of 2.5 – 3 per space per category), and those who scored the spaces between 63.1 and 105 (averaging a score of 3.1 or higher per space per category). After having been categorized into these groups, the students' average Likert scores of each category were compared. The average evaluation on the Likert scale for how much the students in group one liked Surrealism was 2.5, for group two the average was 2.7, and for group three the average was 2.8. With regards to international travel experience, the students in group one averaged a 1.7 on the Likert scale, with students in group two averaging 1.8, and the students in group three averaging 1.9. For all other traits, the student groups were either equal, or the students with the lower scores for the spaces had higher Likert evaluations than the students with the higher scores for the spaces (Figure 50).



**Figure 50: Average Likert scores for personal traits, categorized by the students' evaluations of Neosurrealism: below average, average, and above average ratings.**

### *Summary of Findings*

The 25 surveys and the resultant data were analyzed for several questions: 1. The most and least popular surreal space and the ideal context in which to have a surreal space, 2. How Surrealism made the sample of students feel, and 3. What characteristics best described the students who most liked Surrealism. After an analysis of the data, the following trends emerged:

1. Chai is the highest scoring of all spaces across all but two categories, then the Self-Absorbed Bathroom, then Zothea Debellatoris,
2. Students most like a surreal space in the context of a museum, then in a hotel. Students would most often recommend their friends to a surreal space in the context of a museum, and then a restaurant,
3. Students chose the group 'happy, creative, free, surprised relaxed' to describe how the spaces made them feel 77% of the time,
4. More students had increased scores than decreased scores for how much they like Surrealism, their attitudes towards culture shock, and moods at the conclusion of the survey. However, more students had decreased scores than increased scores for attitude towards the unfamiliar at the conclusion of the survey,
5. 100% of students reported having a neutral or better experience overall,
6. Of the 19 students who described their experiences with the survey, six wrote the word 'creative,'
7. Tendency to like Surrealism before participation in the survey and international travel experience were the only characteristics that seemed to correspond to a higher evaluation of the spaces.

## Chapter Eight:

### Discussion of Results

To begin, a clarification of terms is necessary. Historical *Surrealism* – as it was surveyed and analyzed in phase I – is an allegedly automatic art movement, in which the works created were devoid of moral and aesthetic consideration. In the development of the project, it became apparent that an evolution had occurred: the style of design used for the space created for this project is *Neosurrealism*, which is my contemporary interpretation of historical Surrealism. Neosurrealism uses the same stylistic conventions as Surrealism, such as juxtaposition, scale, and fetishism. However, these characteristics are manipulated to consciously invest each neosurreal space with layers of hidden meaning and social/political/historical commentary. In order to achieve this agenda of commentary, attention was also paid to aesthetic considerations.

***Question 1: Which of the surreal spaces – the Self-Absorbed Bathroom, Chai, or Zotheca Deballatoris – was most and least popular with the students?***

*Step A: An analysis of the points awarded per space per category.*

The results of the data in response to this question were expected, based on the results of the phase I. In phase I, scale was the most popular characteristic (78% of possible points for the category ‘like’), followed by juxtaposition (61% of possible points for the category ‘like’), and ultimately fetishism (53% of possible points for the category ‘like’). Scale was the highest scoring characteristic across all categories ‘like,’ ‘like in the home,’ and ‘like the concept applied to my home.’ This may have occurred because scale changes are easier to understand than the juxtaposition or fetish spaces, and pursuant to the process-fluency theory, therefore elicited a more positive response. Fetishism tends to have a more confrontational and subversive nature, making the viewer feel more uncomfortable, and thus eliciting a more negative response. It was

expected, then, that Chai would be the preferred space, followed by the Self-Absorbed Bathroom, and ultimately by Zotheca Deballatoris.

As part of the evaluation of each space, the students wrote in short answer how they thought they would behave in each space and what they thought each space was about. A subjective analysis of the comments suggests that most students would feel/ behave luxurious and calm in the Self-Absorbed Bathroom, creative and free in Chai, and formal and uncomfortable in Zotheca Deballatoris. Their projected behaviors and feelings may also have influenced their evaluations of each space; the students may desire to feel creative and free more than formal and uncomfortable, and therefore prefer Chai over Zotheca Deballatoris.

*Step B: An analysis of the favored contexts for neosurreal interior design.*

The data indicate a fairly uniform distribution of preferences among the different possible contexts for neosurreal interior design, including the home, having elements of the design in the home, a retail environment, a culinary environment, a hotel, and a museum/ gallery space. The largest discrepancy is a three percent difference between ‘museum’ at 18% of total awarded points of preference and ‘hotel’ at 15% of total awarded points of preference. This general uniformity is not surprising, given that neosurreal design is highly exploratory and very unusual. Spaces that are holistically surreal are essentially non-existent, and the practice of investing a residential interior with social, political, and historical commentary is also highly unusual. It is not surprising, then, that the students reacted in a similar manner to the idea of Neosurrealism in any of these environments.

As stated, although the results indicate a fairly homogenous distribution of preferences, ‘museum’ was the preferred space. This selection is not surprising, because museums and galleries are a historically and traditionally accepted space in which to display artwork, as well as

thought-provoking, new, and controversial ideas, including in the form of installation art. Students may have preferred this context because in visiting a museum, they are choosing to participate in the process of viewing and contemplating art, whereas if they are eating in a restaurant or staying in a hotel, the design may come as a surprise and thus be less favorable. In entering a museum/gallery space, the students would also be in complete control of the duration of their exposure to neosurreal design than in any other context – in a restaurant the exposure would last, presumably, the length of a meal, in a hotel it would last the length of a stay. This reason may also influence why the students least favorite context for neosurreal design was in their homes: in a residential setting, surreal design becomes inescapable and perhaps overwhelming.

The fact that there is a slight discrepancy in the favored contexts may be indicative of the students' preferences for each kind of environment more than of their reflections on Neosurrealism. The spaces designed for this project are strictly residential, so applying them to any commercial context requires the use of imagination and evaluation of what the students would like to find in each kind of environment. These results may indicate that the students would enjoy a continuum of traditionality and Neosurrealism through these contexts: traditional home, slightly neosurreal store, increasingly neosurreal restaurant, a rather neosurreal hotel, and a very neosurreal gallery space.

#### *Step C: An analysis of the students' recommendations to friends*

The results of the analysis of the students' recommendations to their friends are not surprising. The students most often recommended that their friends visit a neosurreal space in a museum, then in a restaurant, and third in a hotel. The first discrepancy between the students' evaluations of their own preferences of contexts and their recommendations is the inversion of



hotel and restaurant in their recommendations. In their own evaluations, the students awarded 'museum' 18% of points, 'hotel' 15% of points, and 'restaurant' and 'retail' 14% each, for a difference of 3% and 1% of points, respectively. In their recommendations, the students awarded 'museum' 27% of points, 'restaurant' 24% of points, and hotel 19% of points, for a difference of 3% and 5%, respectively. This inversion of preferences between 'hotel' and 'restaurant' is surprising. Perhaps the students felt more comfortable recommending their friends to visit a neosurreal space in an environment with easier and more rapid access – a restaurant – in comparison to a hotel. Also, going out to dinner is more economical and more feasible than staying in a hotel. The students undoubtedly have more experience recommending restaurants to their friends than hotels. The friend would spend less time in a restaurant than in a hotel. These considerations may have influenced the students' recommendations.

The second discrepancy between the students' personal evaluations of preferred contexts and their recommendations is that the students themselves awarded 11% of points to Neosurrealism in a residential setting, whereas they awarded neosurreal residential design 3% of possible points in their recommendations. This is not surprising, because students probably would not feel comfortable telling their friends where to live, or how to design their personal spaces.

***Question II: How does neosurreal interior design impact the way that the students feel?***

*Step A: An analysis of the groups of words that best describe the students' emotional responses.*

An analysis of the survey responses indicates that the students selected the group 'happy, creative, free, surprised, relaxed' approximately 62% of the time, group 'confused, disoriented, disturbed, stressed' approximately 29% of the time, and group 'sad, uncomfortable, afraid, small, unhappy' approximately 9% of the time. These results are somewhat surprising because they are significantly different than the results of the first survey, which yielded 'happy' 50% of the time,

‘confused’ 33% of the time, and ‘sad’ 17% of the time. Additionally, the first survey’s highest scoring combination of characteristic and word group was scale, which elicited the group ‘happy’ 72% of the time; in the second survey, Chai elicited ‘happy’ 75% of the time.

These results indicate a more positive experience with the surreal spaces than with the neosurreal images of phase I. These results are not entirely surprising, however, in that the spaces were designed with the students’ results from phase I in mind. Each space aimed to embrace the preferred aspects of each of the three characteristic, and sought to soften the often harsh impact of Surrealism in order to make it more accessible. For example, phase I seemed to suggest that the students liked juxtaposition the best when it conflated normative and non-normative architecture into one experience, that they liked scale the best when the magnified objects were still objects of beauty, and that they liked fetishism the best when the women involved were still beautiful women. The spaces, then, were designed in accordance with these preferences. It therefore follows that the students would report a ‘happier’ experience with the second survey than the first.

*Step B: An analysis of changes in students’ dispositions between the onset and conclusion of the survey.*

The results indicate that there were more students who reported increased scores than decreased scores across three traits: ‘current mood,’ ‘how much do you like Surrealism,’ and ‘disposition towards culture shock.’ However, there were more students with decreased scores than with increased scores with regard to the trait ‘attitude towards the unfamiliar.’ These results are somewhat surprising, because they are almost the inverse of the results from phase I, in which more students had decreased scores than increased scores across the traits ‘current mood,’ ‘how much do you like Surrealism,’ and ‘attitude towards the unfamiliar.’ These traits were evaluated on a Likert scale, with one equating ‘very poor’ and five equating ‘very good.’ A higher score on

the evaluation of these traits corresponds to a more positive state of being. This corroborates earlier evidence that the students had a more positive experience with the second survey than with the first survey. As in the previous case with the selection of word groups, the students may have reported a more positive experience because the spaces were tailored to the tastes they expressed via the first survey.

*Step C: An analysis of the students' descriptions of their overall experiences with the survey.*

Considering the trends expressed thus far in the analysis of the second survey, the data from this section of this survey were expected. When asked to categorize their experiences with the survey as 'positive,' 'neutral,' or 'negative,' 61% of the students chose 'positive,' 39% chose neutral, and 0% chose 'negative.' This data is very similar to the selection of word groups describing the students' experiences ('happy,' 'confused,' 'unhappy'), where 62% of students chose 'happy,' and 61% of students articulate a positive experience. However, 9% of the students selected 'unhappy' as the word group to describe their emotional responses, but 0% of students articulated a 'negative' experience. This data seems contradictory, but perhaps it indicates that even if the emotions created by the spaces are negative, the students still respond well to experience of viewing a neosurreal space, even if it is challenging or unusual.

As previously described, at the end of the questionnaire about each space, the students were asked to write in short answer how they thought they would behave in the space and what they thought the space was about. From these comments, it is apparent that the majority of the students did not understand the commentary invested into each of the spaces. Three people indicated an understanding that the Self-Absorbed Bathroom is a statement on pride. Six people indicated an understanding that Zothea Deballatoris was about power in some regard, with three people understanding that the space was about power over women (no respondents commented on

the ethnicity of the victims in the space). No students demonstrated an understanding that Chai was equal parts about enjoyment and about the colonization of India by the British.

Several factors may help explain the students' misunderstanding of the spaces. First of all, the survey respondents were producers of interior design and not consumers. It is possible that they projected their own tastes, desires, or standards for what interior design should be onto the existing spaces, and that the discrepancy between their ideas and the designs influenced their responses. Additionally, the setting of the survey was in a classroom before students had projects and assignments due. The stress or distraction of the academic work to be done may have impaired the process of thoroughly contemplating each space, and may have interfered with the integrity of the responses to the survey. Additionally, the students were given five minutes per space to examine the floor plans, elevations, concept boards, and to answer the questions. This may not have been enough time for them to have a detailed look at the spaces, or to spend much time thinking about their meaning.

Because interior design, as it is learned and practiced by these students, does not have social/political/historical commentary invested into it, the students may not have been seeking the presence of commentary within these three spaces and therefore remained unaware of the meaning of the spaces. Additionally, the spaces were portrayed to the students via floor plans and elevations projected onto screens in the classroom; the meaning of the spaces may be harder to comprehend when viewing them in two dimensionality instead of the three dimensionality for which they were intended.

It is impossible to determine whether the students' responses to the spaces and answers to the survey questions would have changed if they had had an understanding of the designer's intention for each space. However, eight students indicated an understanding of one or more

spaces. Of these eight students, seven of them reported having a positive experience with the survey. Five selected group 'happy,' two selected group 'confused,' and one selected group 'unhappy.' This seems to indicate that an adequate understanding of the commentary in the spaces does not hinder the students' reactions to the neosurreal spaces.

***Question III: What characteristics best describe students who most like the neosurreal spaces?***

The results indicate that two factors may correspond to an increased evaluation of Surrealism: a) how much a student liked Surrealism at the onset of the survey, and b) the students' international travel experience. It is not surprising that either of these factors would favorably influence the students' perception of the neosurreal spaces. According to the process-fluency theory, the easier an environment is to process, the more fluent the inhabitant is and the more positive the viewer's response (Reber et al, 2004). It follows that students who have had more exposure to Surrealism before the survey, and who have had positive experiences with Surrealism, would be more fluent in processing a neosurreal interior and would thus have a more positive experience with the spaces. Additionally, the Lawton model explains that people with a higher level of competency thrive in environments that provide the corresponding amount of environmental press: students who may have had significant international travel experience may be more trained in processing and – perhaps – enjoying foreign environments. These students may have a higher learning curve for understanding foreign spaces, and may thus have had an exceptionally positive response to the environments that provide a high level of cognitive press.

## Chapter Nine:

### Conclusions and Implications

It was the hope of the researcher that through changing the environment with neosurreal characteristics, positive behavioral changes could also be enacted on human behavior. The purpose of this research project was 1. to determine which of the surreal characteristics – juxtaposition, scale, and fetishism – appeal to a selection of college students, 2. to create three interior living spaces based on these results, 3. to observe the emotional response the students have to Surrealism, and 4. to isolate characteristics that describe the students who would be most inclined to like Surrealism in interior design.

In accordance with the findings established in this research project, interior designers should employ Neosurrealism in their designs. As discussed at the onset of the project, behavior is a function of the environment and a personality. By making positive changes to an environment, positive changes can also be made on human behavior. The results of this research project indicate that Neosurrealism has the ability to affect these positive changes on human behavior because the students responded well to the proposed changes in environment. Most of the students felt happy, creative, free, surprised, and relaxed when they viewed the neosurreal spaces, and all of the students reported having a neutral or positive experience with the spaces overall.

Designers should most often use scale changes in their interior designs, because of the three characteristics of Surrealism and of the three spaces, scale had the highest evaluation by the students. Chai was also (by a significant margin) the most popular of the three spaces. Juxtaposition and the Self-Absorbed Bathroom also elicited positive reactions from the students, and should be used by interior designers, although perhaps with less frequency than scale changes. Fetishism and Zotheca Deballatoris fared the worst of the three characteristics and

spaces, most likely because of its subversive, confrontational, and often sexual nature. Although the students also reported most often feeling ‘happy’ and having positive experiences with fetishism, *Zotheca Deballatoris* was (also by a significant margin) the least favorite of the three spaces.

An additional indication that the students responded well to the neosurreal designs is the improvement of their experiences between phase I and phase II. Although the students reported having an overall positive experience with phase I, the response was markedly more positive for phase II. As previously discussed, this may be because the spaces were designed based on what the students indicated they liked and disliked in phase I. It follows that if designers used the preferences indicated in phase II and in this research project as a whole, they would be able to design spaces that the inhabitants would particularly like. Because they would respond especially well to the environment change, the designer could also affect an especially positive change in human behavior.

Phase II also commenced to explore the most favored contexts for a neosurreal environment. Not surprisingly, the students preferred a commercial application over a residential application. A museum/ gallery space was their favorite context for neosurreal design. By following the results indicated in these responses, designers may have continually more success in changing human behavior, because they will be able to offer the challenge of Surrealism in an environment where it is most desired. Because the students seemed most receptive to neosurreal design in a context where they expect to be viewing and contemplating art, designers may want to focus their use of Surrealism on these kinds of environments, in addition to other commercial settings. Within a residential setting, it is possible that Neosurrealism would be well-liked in a transient space, such as a mud room or a hallway, where the inhabitants do not have to be

continually confronted with controversial issues within their homes. Future studies should further examine this possibility.

The students may have preferred a neosurreal museum space because they may have understood that the spaces were invested with social, political, and/ or historical commentary. This approach to interior design – as functional, livable installation art – is highly unusual. That the students were willing to consider having this kind of meaning invested into a livable space may indicate that they are open to a new, intellectual/ artistic approach to design. Because this practice is exploratory and unusual, it raises several questions. As indicated in the students' responses, this practice may not be well-liked in a residential setting. The question then arises, where is the ideal place to have interior design laden with a heavy-handed social commentary, without the space becoming gimmicky and outdated?

A second question that arises is, for whom should these spaces be created? For example, *Zotheca Deballatoris* was designed with the intent to force the consumers of fetishized, South-eastern Asian sexual slavery to confront their shameful habit, or at least to stop hiding it from their families. The presence of dismembered and oppressed female bodies will not have the same effect on people who are not guilty of this consumption. This latter group of people may feel uncomfortable in the space, but the space may not elicit the same sort of introspective evaluation and personal discomfort. The spaces, then, are not entirely designed for this second group of people. But, for the consumers of this sexual slavery, would they be willing to sit in a space that confronts them about their habit?

Overall, the positive response that the students had to phase I suggests that historical Surrealism will forever remain relevant in the scope of art and design. The positive response to the second survey indicates the potential and even desire for a new Surrealism, a neosurreal



approach to art and design, which more consistently includes interior design. Although historical surrealists claimed that their art was devoid of conscious moral or aesthetic consideration, the subconscious minds of these creators were shaped and influenced by the social context in which their creativity came to fruition. During the first half of the 20<sup>th</sup> century, the issue of heterosexual intercourse was still highly taboo and manifested itself fetishistically in the works of the surrealists. Although sex and sexuality may never cease to be taboo, the 21<sup>st</sup> century is fraught with a different set of taboos: homosexuality, cross-generational sexuality, transgendered sexuality, S/M sexuality, etc. Similarly, historical Surrealism was founded in the inter-war period, and persisted through the Second World War and the post-war period. The political context that affected the work of the surrealists then is very different from the political foci of the 21<sup>st</sup> century: climate change, a global economic crisis, Islamophobia and the American occupation of Iraq, etc. Because the social and political issues facing artists and designers now differ greatly from the 20<sup>th</sup> century contexts, it is important for Surrealism to evolve as well. Neosurrealism must be the modern interpretation of historical methods, used to approach a different set of issues.

### **Limitations and Suggestions for Future Studies**

Some of the issues in the second survey are the same as what occurred in phase I. First of all, the sample used in the second survey was significantly smaller than in the first survey, and consisted of 25 students. All 25 students were interior design students at the Ohio State University; all respondents were producers of interior design, and not consumers thereof. This future professional persuasion may have influenced the results of the survey. Many of the students had analogous life experiences: they come from similar communities, have had a similar education, and have similar attitudes and ideas about interior design. Only one male participated in the survey. The sample used for this second survey is by no means representative; future

studies that undertake similar questions should focus on a wider and more representative sample to achieve more accurate results.

A second issue faced in phase II was the problem with the communication of the spaces. The spaces were displayed to the students in two-dimensional floor plans, concept boards, and perspective paintings of elevation spaces. Because they were two-dimensional and projected onto a wall, details of the spaces may have been easy to overlook or ignore, ultimately affecting the students' understanding and evaluation of the spaces. Future studies should endeavor to use a more reliable method of communicating the spaces: perhaps the use of modeling or a 3D Computer Aided Design tour would help.

The most problematic issue with phase II, however, remains that the students did not seem to understand the intent of the spaces. As previously stated, only eight students demonstrated any level of understanding of at least one space; no students understood all three spaces. This fact may cast serious doubt over the validity of the results discussed heretofore. It has been established that the students had a positive response to the spaces and that Surrealism should therefore be used in interior design. However, if the students' responses were based on a faulty understanding of the spaces, these results may be questionable. Would the students still have liked the spaces if they had known that they were about vanity and Eurocentrism, the colonization of India, and sexual slavery of Thai women? Would they have felt more disturbed by the meaning and had a negative subsequent response, or would they have been intrigued and motivated by the content, and had a more positive reaction? Would they still have felt happy, creative, free, relaxed, surprised? Or would they have felt uncomfortable, disgusted, guilty? The investment of meaning into the spaces is the point which I assert differentiates this project from historical Surrealism, and becomes Neosurrealism. If, having understood Neosurrealism, the students had had a negative reaction to

the spaces, then it would be detrimental for a designer to use Neosurrealism in any space. These questions require further investigation and warrant future studies on Surrealism and interior design.

Another interesting question that this problem calls to mind is: why did the students not understand the meaning of the spaces? As stated before, the circumstances for the survey may have made full concentration difficult. The students had projects and assignments due that day, and were probably focused more on those assignments than on the meanings of the spaces. The two dimensional portrayal of the spaces may also have made it easy for the students to overlook the self-centered nature of the Self-Absorbed Bathroom, the violence of Zothea Deballatoris, and the East India Trading Company map hanging on the wall of Chai. The students, unaccustomed to searching for deeper meanings in interior design, may have subconsciously chosen to ignore these factors and insisted on viewing the spaces as they are used to viewing spaces: as a series of color and fabric choices and a logical sequencing of activity centers. Additionally, I designed these spaces with the meaning that I gave them because these issues are interesting and important to me, and thus manifest in my subconscious reactions. However, the students may not have visited Thailand or India and may not have been interested in European history. Without being acutely aware of these issues, they are significantly more difficult to see when incorporated into interior design.

While these factors are plausible explanations for why the students did not understand the spaces, another possible explanation is that I may have softened the spaces too much, and lost the confrontational edge inherent in historical Surrealism. As expected, phase I indicated that the students have an aversion to the heavy, disturbing, and confrontational qualities of historical Surrealism, and preferred the light-hearted approach of Oldenburg's "Spoonbridge and Cherry,"

or the emphasis on traditional beauty like Magritte's "Le Tombeau des Lutteurs." They seemed to dislike Dali's bizarre fetish obsession with crutches, the bondage of Oppenheim's "Mein Kindermaedchen," or the shocking visual effect of Magritte's "Le Viol."

As the designer, I heeded these preferences and employed them in the creation of my spaces. Although I still invested the spaces with confrontational commentary, I did so via the aesthetic preferences established in phase I. The Self-Absorbed Bathroom is my interpretation of the conflation of normative and non-normative architecture and design into one space; I designed the space in a historical style – French Rococo – with a luxurious aesthetic that I believed would appeal to the students. Perhaps this adherence (at least in some regards) to an established traditional aesthetic yielded a space that is less visually shocking and unusual than Dali's "Mae West's Face Which May Be Used as a Surreal Apartment."

Similarly, I used traditional objects of luxury – silk pillows, tea set, books – in Chai, whereas historical surrealists often used less visually appealing objects, such as the technicolor pool table Man Ray's "La Fortune II." Students may have been distracted by the beauty of the objects used, and lost sight of the unsettling quality of imagining oneself inside of a giant teapot. The students indicated that, given the context of fetish surreal art, they preferred the works that used beautiful women, like Man Ray's "Ingres's Violin," to the works that used fetish objects, like Dali's crutches in "The Burning Giraffe." I designed a fetish space in which I focused on the fragmentation and fetish repetition of female bodies as trophies, conquests, and objects of furniture. I portrayed these women as beautiful women, albeit women with tortured facial expressions. Perhaps the fact of their beauty overrode the appearance of their suffering, and the students were less able to perceive their pain and their disturbing effect than they were with Man Ray's "The Coat Rack." This could explain why the students still had an overall positive reaction

to Zothea Deballatoris, whereas they had negative reactions to the disturbing fetish works in phase I.

### ***Philosophical challenges of Surrealism and this project***

In short, phase I indicated that the students preferred a softened version of Surrealism, which I proceeded to design; however, they appear to have failed to understand the commentary and confrontational aspect of this so-called Neosurrealism invested in the spaces. Did I soften Surrealism too much, and in the process lose the essence that makes Surrealism what it is? This conflict has been a major challenge to me throughout the process of this research project. What inspires me about Surrealism is what I find to be truly specific only to this movement: its desire to shock and to confront controversial issues without apology and without pretense. It is through this aspect of Surrealism that its roots in Dada are most visible, since Dada also sought to address the destruction of World War One and to assign responsibility through art. However, Dadaism also sought to achieve the state of nonsense and non-meaning, which Surrealism in its ideal form, as articulated by Breton, never really did. Subsequent art movements have sought to achieve the same ideals, such as Fluxus street performances, Alan Kaprow's "Happenings," or even the contemporary work of artists like Robin Rhode. In my opinion, these movements in art focus more on the destruction of traditional art as a means to propagate a commentary, whereas Surrealism established a *new* kind of aesthetic and art to promulgate its ideas.

Surrealism's ruthless and unapologetic display of confrontational issues often achieves a disquieting sense of discomfort and unease within its viewers, which is the trademark of the achievement of Surrealism's goals. It is through making people uncomfortable that one can force them to confront the root of their discomfort, and encourage subsequent contemplation and growth. It is my personal philosophy that the most significant growth is done in the face of

challenges and introspective evaluation. The period after such a growth leads an individual to have a stronger sense of self and more security in his/her desires and ideas. This growth, self-awareness, and self-confidence can improve personal behavior and relationships with other people. The balancing act with this neosurreal design is the differentiation between manageable confrontation and growth, and perpetual self-flagellation and eventual self-loathing.

The agenda, then, with my spaces was to force the students to feel discomfort while they considered my space, to come to terms with their discomfort, and to become stronger people because of it. The subsequent conflict was between my desire to shock and to challenge, and the students' reticence to be shocked and challenged. In order to respond to the preferences established in the phase I and to create spaces that I believed the students would like, I had to disguise these confrontational tendencies in cloaks of gilded mirrors, silk pillows, and tufted leather. In dressing up a disturbing issue, I believe I lost the edge that makes it disturbing, and failed in my objective to force people to think. The personal battle in this project was between the confrontational, meaningful design I wanted to create, and the subdued, pleasant aesthetic the students indicated they wanted to see.

This debate is by no means specific to my experience; it also existed in historical Surrealism. This debate is why Breton expelled Dali from the surrealists: Breton wanted to maintain Surrealism as a confrontational movement, and Dali turned it into a surprising and commercial aesthetic (Bolton 2003). The main debate of using Surrealism in design has not begun to be solved by this project: is it possible to use Neosurrealism commercially, without making it commercial to the point of losing the controversial essence that defined historical Surrealism, and will also define Neosurrealism?



## Chapter Ten:

### Project Conclusion and Implications

“I try to create fantastic things, magical things, things like in a dream. The world needs more fantasy. Our civilization is too mechanical. We can make the fantastic real, and then it is more real than that which actually exists” – Salvador Dali.

As Surrealism makes its comeback in the 21<sup>st</sup> century, it is important to determine the appeal to the public of these magical, fantastic aspects of Surrealism. There is little research done on Surrealism in interior design in the 21<sup>st</sup> century. Therefore, this project is an important step in determining the place of Surrealism in contemporary design. This project can be used as a resource to make recommendations to designers and students about how to use Surrealism and/ or Neosurrealism in their living environments and in their careers. This project will help them to interpret Neosurrealism into a usable, if incredible, design style.

Neosurrealism will transcend interior design. The nonconformist nature of Surrealism will be replicated in the innovative thinking and solutions it inspires in all kinds of workers and environments. For example, it can be used as a tool by CEOs and business managers to invest companies with the creativity necessary to stay afloat in a competitive global economy. Some of these companies may then design products influenced by the psychological effects of Neosurrealism, and these products will then saturate the markets and affect the users as well.

The fantastic things that Neosurrealism can inspire may currently be hidden from society, but through the careful manipulation of surreal characteristics, interior designers can find the path to that wonderful place, Wonderland. “Alice in Wonderland, how do you get to Wonderland? Over the hill or under land, or just behind the tree? Alice in Wonderland, where is the path to Wonderland? Over the hill or here or there, I wonder where” (Alice in Wonderland).



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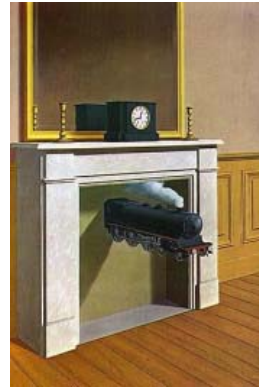
<http://www.colorassociation.com/site/communicate.html>

Wood, Ghislaine. (2007) *Surreal Things: Surrealism and Design*. London: V&A Publications.

Plates:



1. Magritte, "Son of Man"



2. Magritte, "Time Transfixed"



3. Dali, "One Second Before Awakening from a Dream Caused by the Flight of a Bee around a Pomegranate"



4. Man Ray, "La Fortune"



5. Magritte, "Personal Values"



6. Magritte, "Le Tombeau des Lutteurs"



7. Magritte, "The Listening Room"



8. Oppenheim, "Breakfast in Furs"



9. Dali, "The Enigma of William Tell"



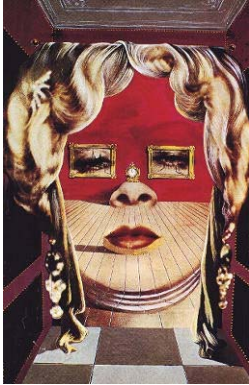
10. Dali, "The Burning Giraffe"



11. Magritte, "Le Viol"



12. Dominguez, "La Brouette"



1. Dalí, "Mae West's Face Which May Be Used as a Surrealist Apartment"



14. Dalí, "Mae West Lips Sofa"



15. Edward James, "Monkton"

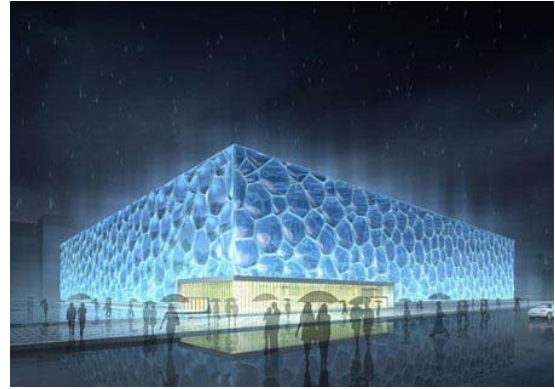


16. Dalí, "Lobster Telephone"





17. Bird's Nest Stadium, Beijing



18. Aquatic Stadium, Beijing



19. Tettiero, Viktor and Rolf Boutique



20. Hotel Place George V, Paris



21. Front Design Group, Small House



22. Straight Line Designs, “Bad Table”



23. Studio Job and Jamie Hayon



24. Sandy Skoglund, “Revenge of the Goldfish”



25. Max Ernst, “The Triumph of Surrealism”





26. Nicolette Burnklaus, "Blond Curtains"

## Notes on Plates

Plates 8, 12 - 16 .....	Surreal Things: Surrealism and Design by Ghislaine Wood
Plate 4 .....	Surrealism by Fiona Bradley
Plate 19 .....	Viktor and Rolf Online Boutique
Plates 1, 2, 5 – 7, 11 .....	The Magritte Site
Plates 3, 9,10 .....	Dali Gallery Online
Plates 17, 18 .....	Beijing 2008
Plate 20 .....	Traveler Blog
Plate 21 .....	Front Design Group Online
Plate 22 .....	Straight Line Designs Online
Plate 23 .....	Yanko Design
Plate 24 .....	Sandy Skoglund Online
Plate 26 .....	Sydney Morning Herald Online
Plate 25 .....	Olga's Gallery Online

## APPENDIX A

### Student Sample for Survey I

Participant s	Score	Rank	GP A	Sex	Art Hist Class #	Com muni ty	Econo mic Class	Like Surreal ism	Val ue ID	Travel Experi ence	Cultur e Shock	Co ntr ol	M ood	Attitude to Unfamiliar	Personal Info Post Like Surrealis m	Cultur e Shock	M ood	Attitude to Unfamiliar
16	9	3	3	1	4	4	4	3	4	4	3	3	4	3	3	3	3	3
100	1	2	3.	x	1	2	3	3	5	1	4	4	4	4	2	4	4	3
15	1	x	x	2	1	4	5	2	5	5	4	4	3	4	2	3	1	3
97	2	4	3.	2	2	3	3	ns	3	5	5	3	4	4	1	3	3	3
76	3	2	3	2	X	3	3	2	4	1	2	4	4	3	2	2	3	3
91	3	3	3.	1	2	4	4	3	5	4	1	5	3	2	2	2	2	3
61	6	2	2.	x	1	1	4	1	5	1	1	5	4	3	2	1	2	2
92	1	5	3.	1	3	3	3	5	4	5	4	3	4	5	4	3	4	5
4	4	1	3.	1	1	4	3	NS	4	3	2	4	4	2	3	3	4	3
13	4	1	3.	1	1	2	2	2	4	1	3	3	4	4	2	2	3	3
63	5	X	X	X	1	1	3	3	4	4	2	3	3	3	3	3	3	3
24	1	2	3	1	1	4	4	NS	5	5	5	5	4	4	4	4	3	4
7	6	1	1	1	1	3	3	NS	4	1	2	4	4	4	2	2	2	2
18	6	2	3.	1	1	2	3	3	5	1	2	3	5	4	2	2	5	3
19	1	4	3.	1	1	1	4	3	5	2	1	5	5	5	2	1	3	5
85	6	4	2.	1	1	4	X	X	5	1	1	4	5	2	1	1	4	1
99	7	3	3	1	2	3	5	5	5	5	4	5	5	5	5	5	5	5
21	1	2	3.	X	1	1	5	2	2	4	2	2	4	2	1	1	2	1
81	7	2	3.	1	1	4	4	4	4	4	2	4	4	4	1	2	3	3

[illegible]

126

	2																		
42	6	4	3	1															
	0				3	1	2	4	5	1	4	3	4	4	4	4	4	4	4
	2		3.	1															
45	6	4	4																
	0				1	3	4	3	5	4	1	3	4	4	1	2	3		3
	2		3.	1															
53	6	4	1	1															
	5				5	4	5	3	5	2	2	4	3	4	2	2	3		4
	2		1.																
64	6	5	9	1															
	7		8		2	5	2	4	5	1	5	4	4	5	5	4	4	X	
	2		2.	1															
3	6	5	7																
	9				2	4	2	2	5	1	2	5	2	3	2	1	2		3
	2		3.	1															
11	6	4	1																
	9				1	2	4	3	5	1	2	5	4	4	2		2	4	4
	2		3.																
	6	4	2	X															
23	9		2																
	2				1	3	3	4	5	2	4	3	4	3	4	4	4	X	
	7		3.	1															
40	0		4																
	2																		
	7	5	8	1															
41	0																		
	2																		
74	7	4	3	x															
	1																		
74	2																		
	7	4	3.	1															
78	3		5																
	2																		
	7	4	3.	x															
52	5		9																
	2																		
	7	4	3	1															
58	9																		
	2		3.	1															
43	8	4	7																
	3																		
	2		3.	1															
77	8	4	5																
	7																		
86	9	4	X	1															
	2																		
	7																		
32	9	4	3	1															
	8																		
75	2																		
	9	3	3	1															
	3																		
87	0	4	3.	1															
	6		5																
	3																		
17	1	3	2.	x															
	3		9																
	3		3.																
72	1	4	2	1															
	3		5																
	3																		
31	1	4	3.	1															
	4		3																





## APPENDIX B

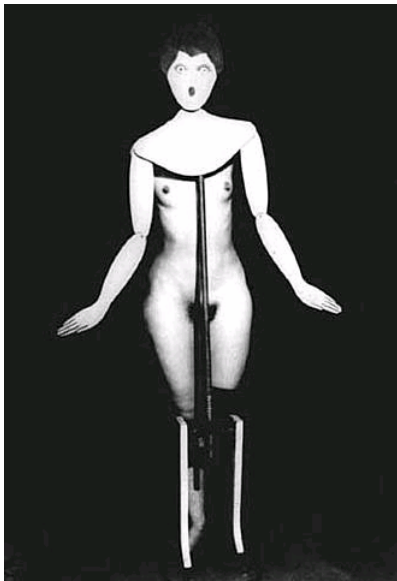
### Survey I Images, Notes on Images



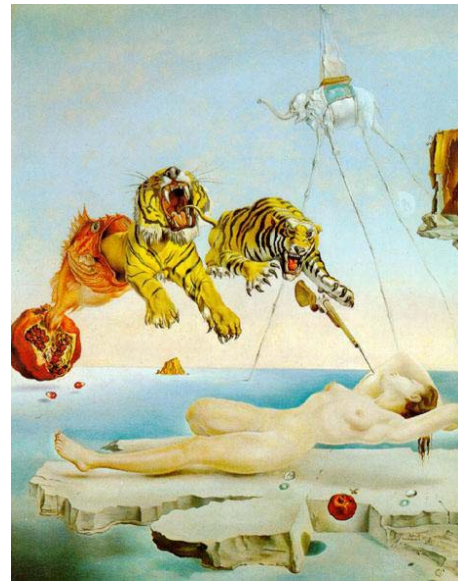
1. l'hotel George V



2. Magritte, "The Listening Room"



3. Man Ray, "The Coat Rack"



4. Dali, "One Second Before Awakening from a Dream Caused by the Flight of a Bee around a Pomegranate"



5. Dali, "Lobster Phone"



6. Magritte, "Personal Values"



7. Christo, "Reichstag"



8. Magritte, "Le Tombeau des Lutteurs"



9. Dali, "Venus de Milo"



10. Dali, "Mae West Lips Sofa"

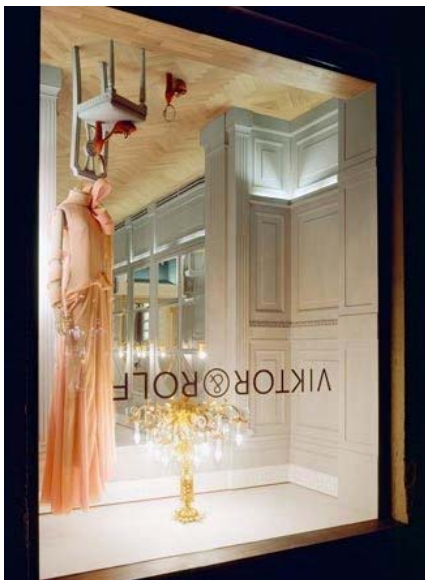


11. Dali, "The Enigma of William Tell"



12. "Hand Chair"

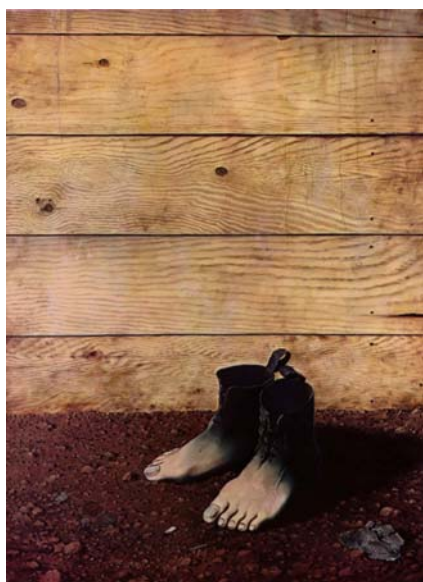




13. Viktor and Rolf Boutique



14. Studio Job and Jamie Hayon



15. Magritte, "The Red Model"



16. Oppenheim, "Mein Kindermaedchen"



17. Man Ray, "La Fortune"



18. Oppenheim, "Breakfast in Furs"



19. Beijing, "Bird's Nest Stadium"



20. Oppenheim, "Table with Bird Legs"



20. Oldenburg, "Spoonbridge and Cherry"



22. Magritte, "The Lovers"



23. Magritte, "Le Viol"

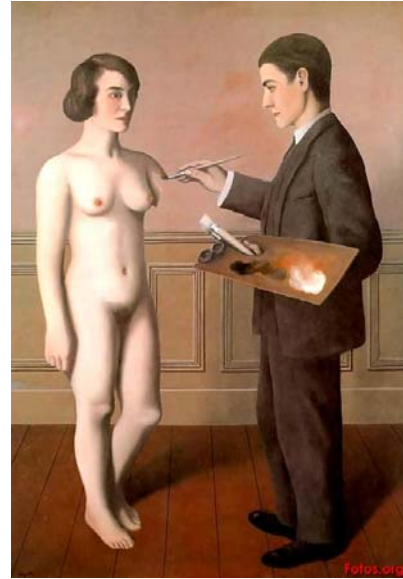


24. Studio Job, Giant Chandelier





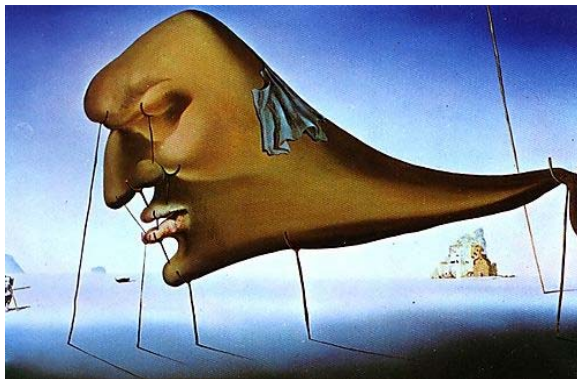
25. Dominguez, "Brouette"



26. Magritte, "Attempting the Impossible"



27. Man Ray, "Ingres's Violin"



28. Dali, "Sleep"





29. Magritte, "Promenade of Lovers"



30. Dali, "The Burning Giraffe"

## Notes on Survey Images

Images 2,4, 6, 8, 9, 11, 15, 22, 23, 26, 28, 29, 30 .....	Olga's Online Gallery
Images 3, 8, 10, 18, 20, 25 .....	<u>Surreal Things</u>
Images 27, 17, 16 .....	<u>Phaidon Encyclopedia of Surrealism</u>
Images 14, 24 .....	Yanko Designs
Image 19 .....	Beijing 2008
Image 13 .....	Viktor and Rolf Online Boutique
Image 12 .....	JustCoolChairs.com
Image 7 .....	National Art Gallery
Image 26 .....	www.artsconnected.org

## APPENDIX C

### Survey I Questionnaire

**Personal Questions:**

**Major:** \_\_\_\_\_ **Minor:** \_\_\_\_\_

**Rank:** \_\_\_\_\_ **GPA:** \_\_\_\_\_

**Sex:**                F                                M

**Courses taken in Art History or History of Design:**

(no courses) 1                2                                3                                4                                5 (many courses)

**The community that you were raised in can be described as:**

(Rural) 1                (semirural) 2                                3                                4 (suburban)                                5 (urban)

**Your family's economic class based on yearly income:**

(Lower class) 1                                2                                3                                4                                5 (Upper class)

**Do you like Surrealism?**

(not at all) 1                                2                                3                                4                                5 (very much)

**Do you value interior design?**

(not at all) 1                                2                                3                                4                                5 (very much)

**Travel experience (outside of United States):**

(never left) 1                                2                                3                                4                                5 (extensively traveled)

**You enjoy the feeling of culture shock and/ or disorientation:**

(not at all) 1                                2                                3                                4                                5 (very much)

**You enjoy having control of the elements surrounding you:**

(never)1                                2                                3                                4                                5 (You are always in control)

**Right now, your mood is:**

(very bad) 1                                2                                3                                4                                5 (very good)

**Right now, your attitude toward the unfamiliar is:**

(very intolerant)1                                2                                3                                4                                5 (very accepting)

### Survey Questions:

#### **Persistence of Memory:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc. For example, the concept of something melting)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

#### **Hotel George V**

**How much do you like this building?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have the style of this work applied to your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work applied to your home (not specific to color, texture, material, etc.)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

#### **The Listening Room:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Coat Rack:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc.)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Ten Seconds Before Awakening from a Dream Caused by the Flight of a Bee Around a Pomegranate:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc.)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Lobster Phone:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Personal Values:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Reichstag:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this treatment of architecture applied to your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Tomb of the Luteurs:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Venus de Milo:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc.)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Mae West Lips Sofa:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Enigma of William Tell:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy



**Hand Chair:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes      no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Viktor and Rolf Boutique:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have the style of this work applied to your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes      no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Porcelain Doll:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes      no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Red Model:****How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**My Nanny:****How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Fortune II:****How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Breakfast in Furs:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Bird's Nest Stadium:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have the style of this work applied to your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work for your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Bird Leg Table:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Spoonbridge and Cherry:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work applied to your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Lovers:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Rape:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Giant Chandelier:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Wheelbarrow:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Attempting the Impossible:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Ingres's Violin:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Sleep:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Promenade of Lovers:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**The Burning Giraffe:**

**How much do you like this work?**

(You don't like) 1      2      3      4      5 (You like it very much)

**How much would you like to have this work in your home?**

(You wouldn't like) 1 2      3      4      5 (You like it very much)

**How much would you like to have the concept of this work in your home (not specific to color, texture, material, etc)**

(You wouldn't like) 1      2      3      4      5 (You would like it very much)

**Have you seen this work before:**    yes    no

**Select which group of words best expresses how this work makes you feel:**

1. Happy, creative, free, surprised, relaxed
2. Confused, disoriented, disturbed, stressed
3. Sad, uncomfortable, afraid, small, unhappy

**Conclusion Questions (Please reevaluate the following):**

**Do you like Surrealism?**

(not at all) 1      2      3      4      5 (very much)

**You enjoy the feeling of culture shock and/ or disorientation:**

(not at all) 1      2      3      4      5 (very much)

**Right now, your mood is:**

(very bad) 1      2      3      4      5 (very good)

**Right now, your attitude toward the unfamiliar is:**

(very intolerant) 1      2      3      4      5 (very accepting)

**Your favorite work (s) was (were):** \_\_\_\_\_

**You liked this work because:** \_\_\_\_\_

\_\_\_\_\_

**Your least favorite work (s) was (were):** \_\_\_\_\_

**You disliked this (these) work(s) because:** \_\_\_\_\_

\_\_\_\_\_

**Overall, the images you saw today made you feel:** \_\_\_\_\_

\_\_\_\_\_

## APPENDIX D

### Survey I Survey Participants' Rights Statement



This survey is for the research I am doing on my undergraduate thesis at Ohio State University and it is about Surrealism and interior design. By participating in this survey, you could gain exposure to surreal works of art that you may not yet be aware of; in the long term this participation could help society better understand the emotive and psychological roles of interior design. The purpose of this research is to understand how students feel about several surreal characteristics in order to understand the commercial employability of surrealism in interior design.

Your participation in the survey will include the following activities: You will answer at the beginning of the survey a series of questions about your personal backgrounds. You will have five minutes to do this. When the five minutes are up, you will view a PowerPoint presentation of 30 surreal images. You will view each image for forty seconds, during which time you will answer the questions on the survey about each work. After the 32 images have been evaluated, you will have eight minutes to answer the conclusion questions. If you finish the conclusion questions prior to the allotted time, you may leave. Your participation will not last more than thirty-five minutes.

Your results are completely confidential and anonymous; this data will be stored on my laptop computer for a period of two years after this survey. If you have any questions or complaints about the survey, please contact me at [Dupuy.9@osu.edu](mailto:Dupuy.9@osu.edu). If you have any questions about your researcher's rights, please contact the Office of Responsible Research Practice at 614.688.8457. Your participation in this survey is completely voluntary. Some of the images you will see today can be considered slightly disturbing. If you feel distress or discomfort because of these images, please feel free to skip that image and not answer the questions, to look away, to write about your dislike or discomfort at the conclusion of the survey, or to leave the room. You

are free at any point to stop the survey and leave the room without any penalty to yourselves in your class.

## APPENDIX E

### Student Sample for Survey II

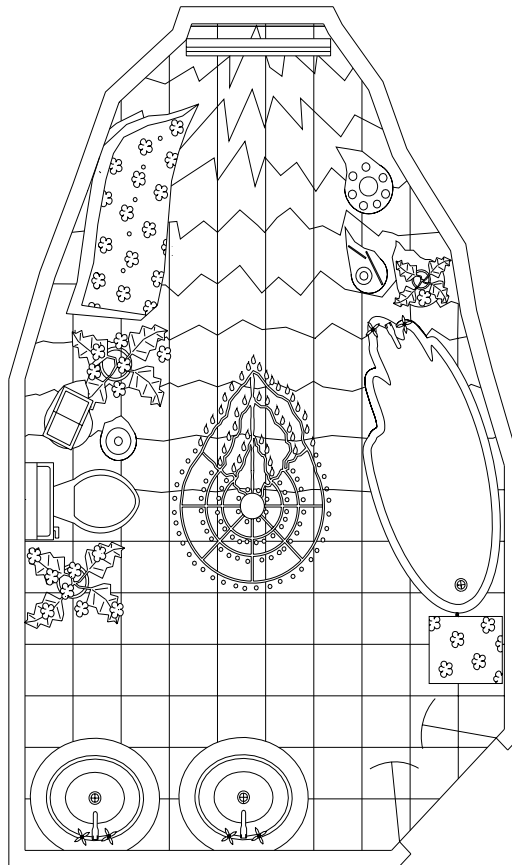
Score	Participant	Major	Minor	Rank	GP	Sex	1 participate?	Art History	Community	Economic Class	Surrealism	Value ID	Travel Experience	Culture Shock	Control	Mod	Attitude to Unfamiliar	Surrealism POST	Culture Shock POST	Mod POST	Attitude POST
33	1	TC	a B US IN ES	4	3.5	F	1	5	4	3	3	5	1	3	4	3	3	X	X	X	X
34	13	TC	S N/ A HI ST AR T B US IN ES	3	3.1	F	1	2	1	3	3	5	1	2	4	2	3	3	3	2	3
34	23	TC	A HI ST AR T B US IN ES	4	2.8	F	X	1	4	4	2	5	2	3	3	4	4	2	2	3	3
42	11	TC	A HI ST AR T B US IN ES	4	3.4	F	1	5	4	4	1	5	1	2	3	1	2	1	2	2	3
45	10	TC	S N/ A HI ST AR T B US IN ES	4	N/A	F	2	5	4	3	5	4	2	3	3	3	3	3	3	3	3
46	3	TC	X N/ A HI ST AR T B US IN ES	4	3.6	F	1	1	4	3	1	5	1	2	2	2	5	2	4	4	4
50	7	TC	A HI ST AR T B US IN ES	3	2.9	F	2	1	4	3	NS	5	1	2	4	2	2	4	4	3	3
50	14	TC	X N/ A HI ST AR T B US IN ES	4	3.2	F	1	1	2	3	2	5	2	3	4	3	2	3	3	3	3
50	22	TC	A HI ST AR T B US IN ES	4	3	F	X	1	4	5	3	4	2	3	4	2	3	2	1	2	3
52	12	TC	N/ A DE SI G	4	4.0	F	1	3	5	3	3	5	1	1	5	3	3	3	1	3	2
52	4	TC	N DE SI G	3	3.3	F	1	1	5	5	2	5	4	3	3	3	4	2	2	2	3
52	21	TC	X DE SI G	4	2.9	X	2	1	1	4	NS	4	2	1	4	3	3	3	2	3	3
57	16	TC	N DE SI G	5	3.4	F	X	1	2	3	3	5	2	2	4	2	2	2	2	2	2
58	17	TC	X B US IN ES	4	6	F	1	1	4	4	3	5	2	3	3	4	3	3	4	4	3
59	19	TC	S B US IN ES	4	2.9	F	X	1	3	4	3	4	4	5	3	4	5	4	4	4	4
63	20	TC	X B US IN ES	4	3	F	1	5	1	5	2	5	1	2	4	3	3	3	2	3	3
63	6	TC	X B US IN ES	5	3.1	F	2	5	4	3	4	5	2	5	3	2	5	4	4	3	5
68	5	DE	PR O D	4	3	F	1	2	4	3	2	5	1	2	4	3	2	1	1	3	2



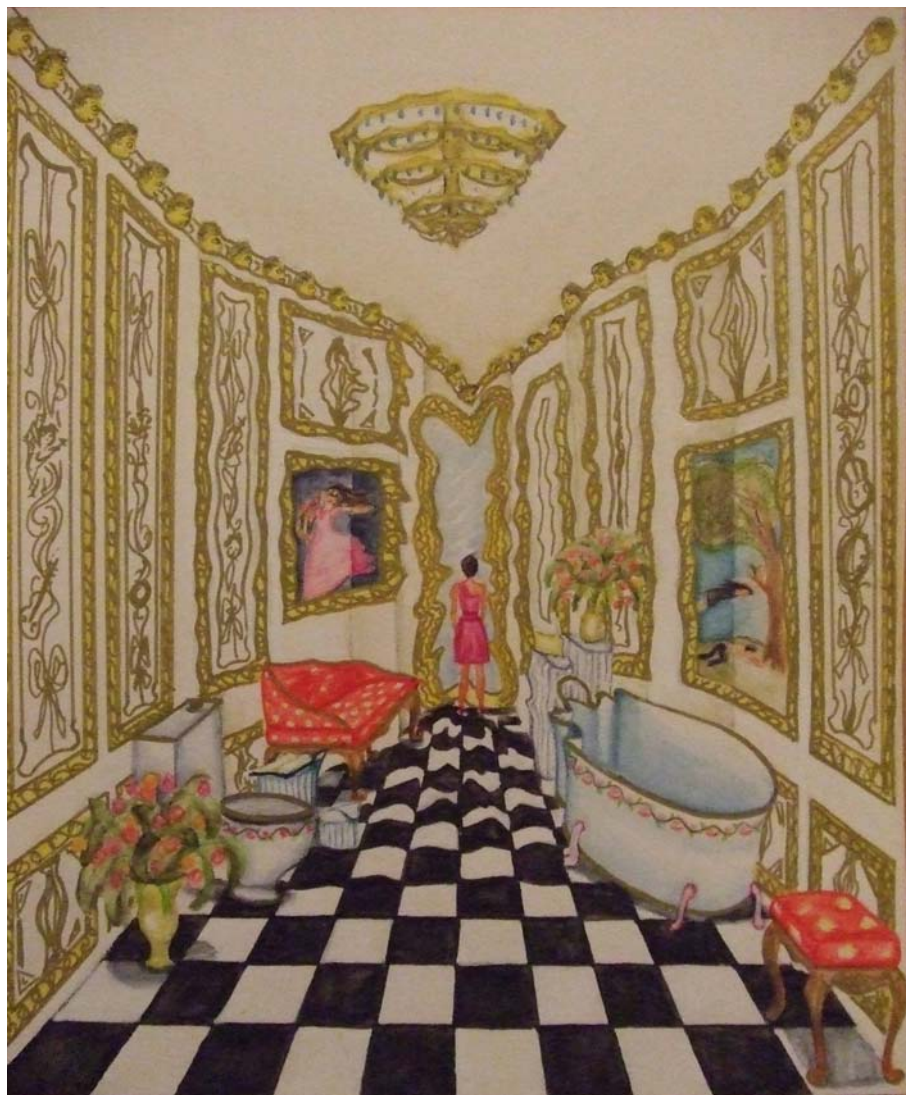
## APPENDIX F

Floor plans, concept boards, and elevations for the Self-Absorbed Bathroom

## The Self-Absorbed Bathroom:



Laetitia Dupuy  
The Self Absorbed Bathroom  
Honors Thesis 2009  
Scale 1/4" = 1' - 0"

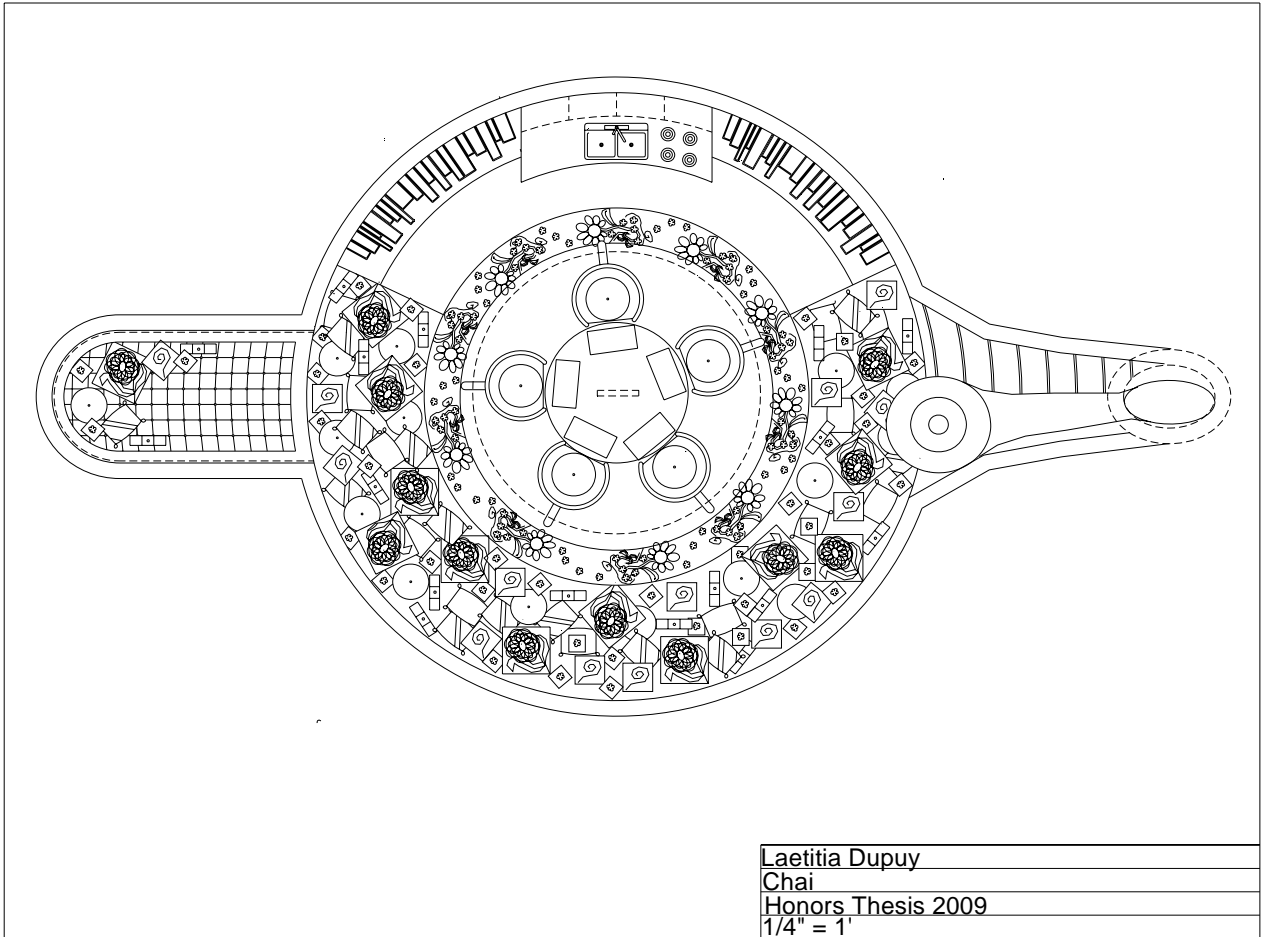


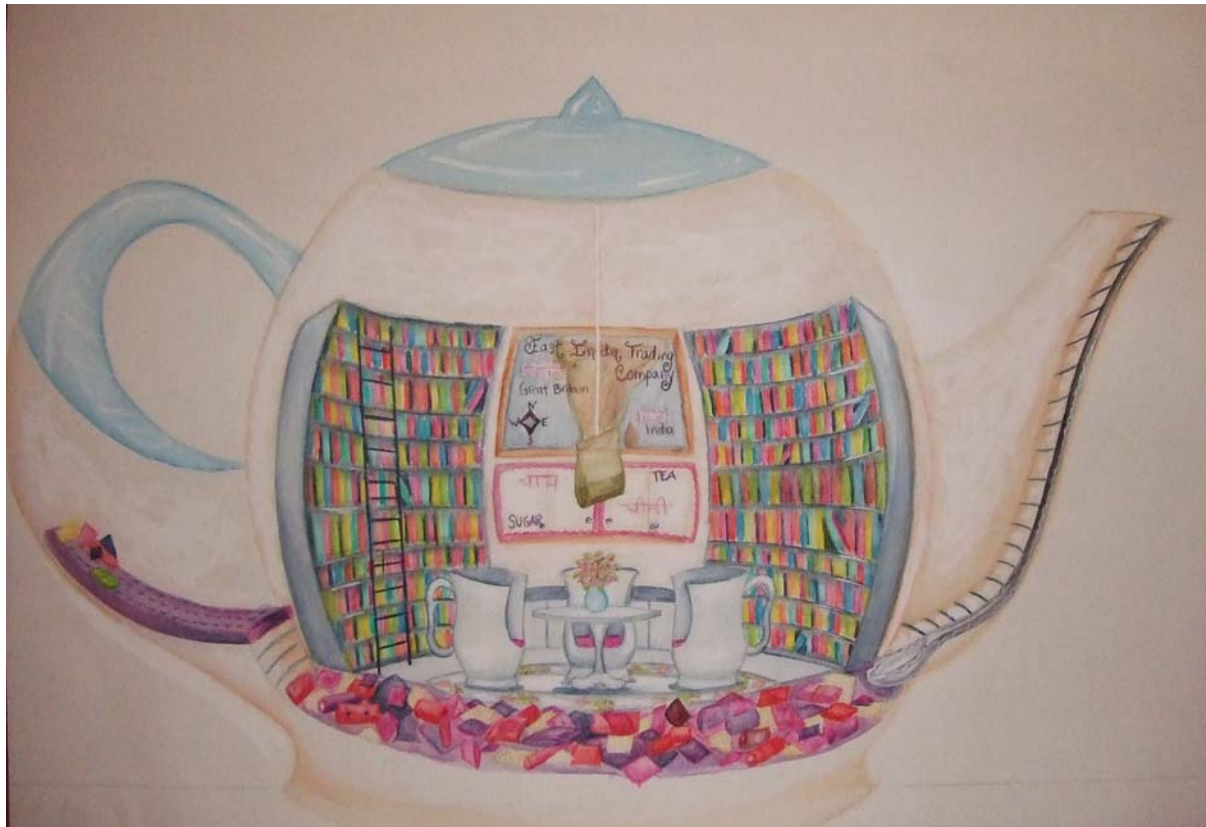


## APPENDIX G

### Floor Plan, Concept Board and Elevation for Chai

# Chai

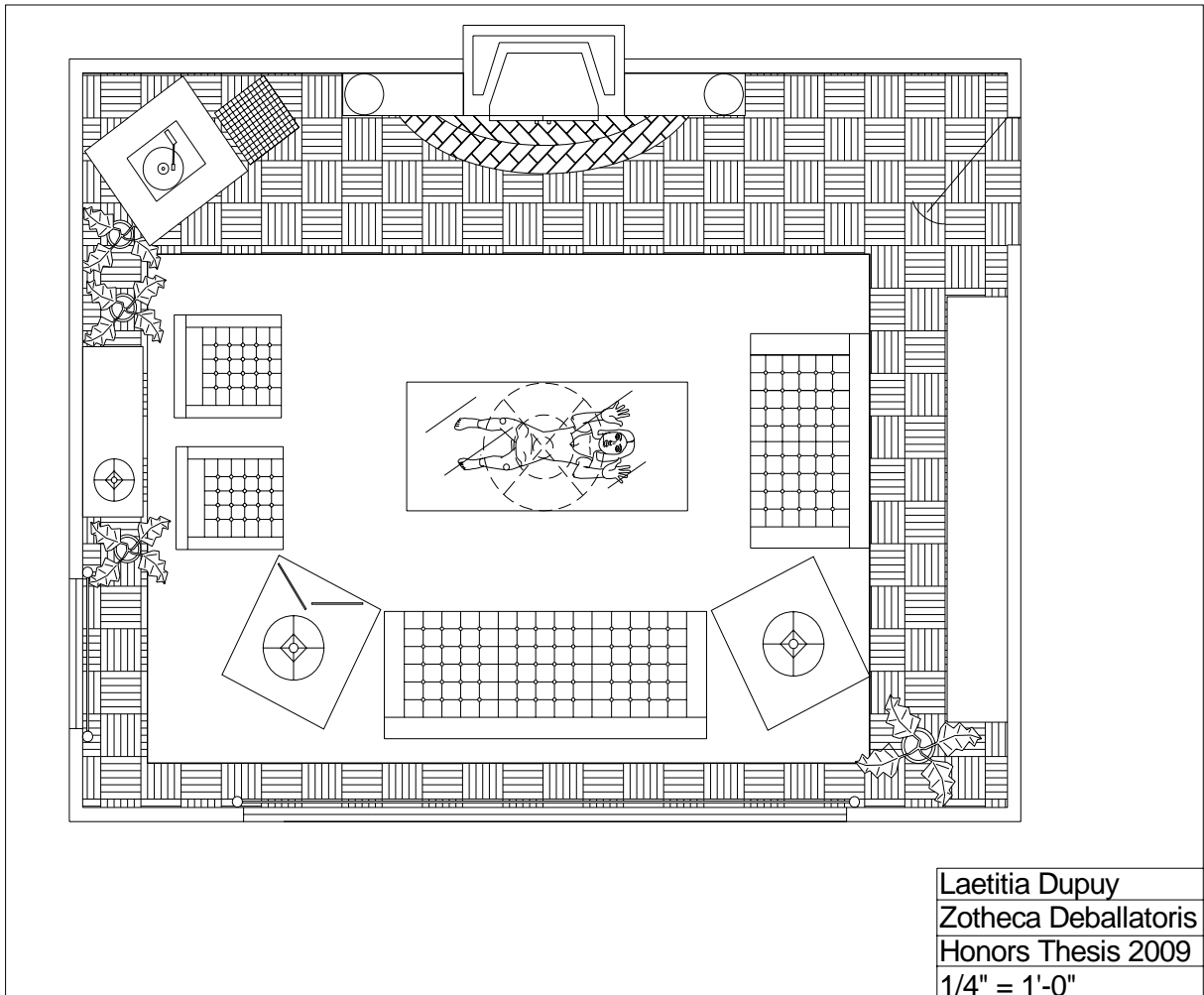


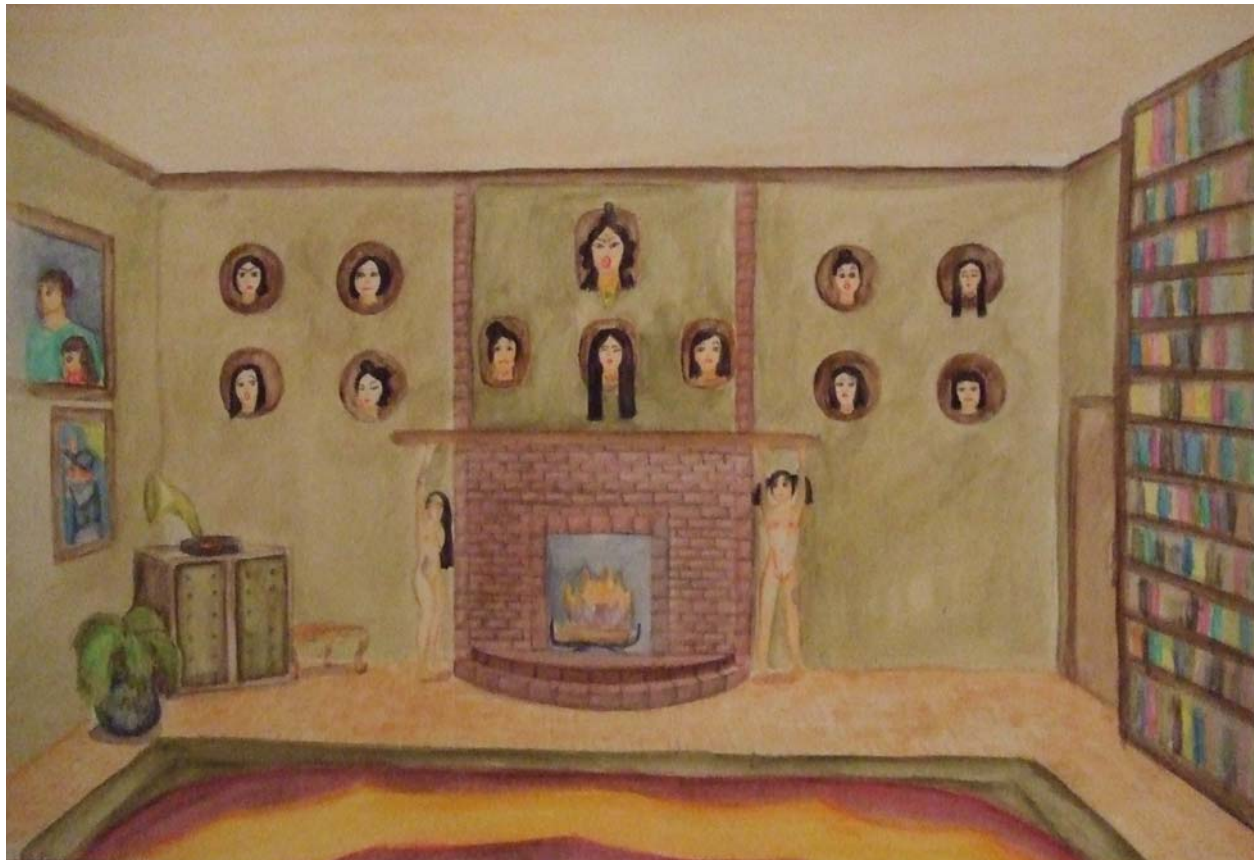


## APPENDIX H:

Floor Plan, Concept Board and Elevations for Zothea Deballatoris

## Zotheca Deballatoris





## APPENDIX I

### Survey II Questionnaire



**Personal Questions:**

**Major:** \_\_\_\_\_ **Minor:** \_\_\_\_\_

**Rank:** \_\_\_\_\_ **GPA:** \_\_\_\_\_

**Sex:**            F                    M

**Did you participate in the first survey for this research project?**            Y            N

**Courses taken in Art History or History of Design:**

(no courses) 1                    2                    3                    4                    5 (many courses)

**The community that you were raised in can be described as:**

(Rural) 1                    (semirural) 2                    3                    4 (suburban)                    5 (urban)

**Your family's economic class based on yearly income:**

(Lower class) 1                    2                    3                    4                    5 (Upper class)

**Do you like Surrealism?**

(not at all) 1                    2                    3                    4                    5 (very much) Not Sure

**Do you value interior design?**

(not at all) 1                    2                    3                    4                    5 (very much)

**Travel experience (outside of United States):**

(never left) 1                    2                    3                    4                    5 (extensively traveled)

**You enjoy the feeling of culture shock and/ or disorientation:**

(not at all) 1                    2                    3                    4                    5 (very much)

**You enjoy having control of the elements surrounding you:**

(never) 1                    2                    3                    4                    5 (You are always in control)

**Right now, your mood is:**

(very bad) 1                    2                    3                    4                    5 (very good)

**Right now, your attitude toward the unfamiliar is:**

(very intolerant) 1                    2                    3                    4                    5 (very accepting)



“The Self-Absorbed Bathroom”

1. How much do you like this space?

(Not at all) 1 2 3 4 5 (very much)

2. How likely are you to

a. Live in this space?

(not likely) 1 2 3 4 5 (very likely)

b. Have elements of this space applied to your home?

(not likely) 1 2 3 4 5 (very likely)

c. Visit this space in a retail environment (i.e. clothing store, shoe store, etc)

(not likely) 1 2 3 4 5 (very likely)

d. Visit this space in a culinary setting (i.e. bathroom in a restaurant)

(not likely) 1 2 3 4 5 (very likely)

e. Visit this space in a hotel?

(not likely) 1 2 3 4 5 (very likely)

f. Visit this space in a gallery or art museum?

(not likely) 1 2 3 4 5 (very likely)

g. Would you recommend your friends to visit this space? Y N

i. If so, in which capacity? ( a b c d e f )

3. This space makes you feel (circle best answer)

a. Happy, creative, free, surprised, relaxed

b. Confused, disoriented, disturbed, stressed

c. Sad, uncomfortable, afraid, small, unhappy

4. Picture yourself in this space. Describe how you think you would behave in the space.

---



---



---

5. What, if anything, do you think this space is about (if you do not attach a particular meaning to the space, please feel free to say so)?

---



---



---

6. How confident are you in your interpretation of this space?

(Not at all) 1 2 3 4 5 (very much)

7. How much does your interpretation of this space influence how much you like this space?

(Not at all) 1 2 3 4 5 (very much)

“Zotheca Deballatoris”

1. How much do you like this space?

(Not at all) 1 2 3 4 5 (very much)

2. How likely are you to

a. Live in this space?

(not likely) 1 2 3 4 5 (very likely)

b. Have elements of this space applied to your home?

(not likely) 1 2 3 4 5 (very likely)

c. Visit this space in a retail environment (i.e. clothing store, shoe store, etc)

(not likely) 1 2 3 4 5 (very likely)

d. Visit this space in a culinary setting (i.e. bathroom in a restaurant)

(not likely) 1 2 3 4 5 (very likely)

e. Visit this space in a hotel?

(not likely) 1 2 3 4 5 (very likely)

f. Visit this space in a gallery or art museum?

(not likely) 1 2 3 4 5 (very likely)

g. Would you recommend your friends to visit this space?

Y N

i. If so, in which capacity? ( a b c d e f )

3. This space makes you feel (circle best answer)

a. Happy, creative, free, surprised, relaxed

b. Confused, disoriented, disturbed, stressed

c. Sad, uncomfortable, afraid, small, unhappy

4. Picture yourself in this space. Describe how you think you would behave in the space.

---



---



---

5. What, if anything, do you think this space is about (if you do not attach a particular meaning to the space, please feel free to say so)?

---



---



---

6. How confident are you in your interpretation of this space?

(Not at all) 1 2 3 4 5 (very much)

7. How much does your interpretation of this space influence how much you like this space?

(Not at all) 1 2 3 4 5 (very much)

“Chai”

1. How much do you like this space?

(Not at all) 1                      2                      3                      4                      5 (very much)

2. How likely are you to

a. Live in this space?

(not likely) 1                      2                      3                      4                      5 (very likely)

b. Have elements of this space applied to your home?

(not likely) 1                      2                      3                      4                      5 (very likely)

c. Visit this space in a retail environment (i.e. clothing store, shoe store, etc)

(not likely) 1                      2                      3                      4                      5 (very likely)

d. Visit this space in a culinary setting (i.e. bathroom in a restaurant)

(not likely) 1                      2                      3                      4                      5 (very likely)

e. Visit this space in a hotel?

(not likely) 1                      2                      3                      4                      5 (very likely)

f. Visit this space in a gallery or art museum?

(not likely) 1                      2                      3                      4                      5 (very likely)

g. Would you recommend your friends to visit this space?      Y                      N

i. If so, in which capacity? ( a      b      c      d      e      f )

3. This space makes you feel (circle best answer)

a. Happy, creative, free, surprised, relaxed

b. Confused, disoriented, disturbed, stressed

c. Sad, uncomfortable, afraid, small, unhappy

4. Picture yourself in this space. Describe how you think you would behave in the space.

---

---

5. What, if anything, do you think this space is about (if you do not attach a particular meaning to the space, please feel free to say so)?

---

---

---

6. How confident are you in your interpretation of this space?

(Not at all) 1                      2                      3                      4                      5 (very much)

7. How much does your interpretation of this space influence how much you like this space?

(Not at all) 1                      2                      3                      4                      5 (very much)

**Conclusion Questions (Please reevaluate the following questions):**

**Do you like Surrealism?**

(not at all) 1                      2                      3                      4                      5 (very much)

**You enjoy the feeling of culture shock and/ or disorientation:**

(not at all) 1                      2                      3                      4                      5 (very much)

**Right now, your mood is:**

(very bad) 1                      2                      3                      4                      5 (very good)

**Right now, your attitude toward the unfamiliar is:**

(very intolerant) 1                      2                      3                      4                      5 (very accepting)

**Please indicate how you feel about the following categories:**

Happy, creative, free, surprised, relaxed      ( positive                      negative)

Confused, disoriented, disturbed, stressed      (positive                      negative)

Sad, uncomfortable, afraid, small, unhappy      (positive                      negative)

Creative, amused, free, expressive, curious      (positive                      negative)

Uncomfortable, confused, disoriented, stressed      (positive                      negative)

Afraid, restricted, shy, worried, unhappy      (positive                      negative)

**Your space work (s) was (were):** \_\_\_\_\_

**You liked this space because:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Your least favorite space (s) was (were):** \_\_\_\_\_

**You disliked this (these) space(s) because:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Overall, the spaces you saw today made you feel:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Overall, the spaces you saw today made you feel:**

- a. Happy, creative, free, surprised, relaxed
- b. Confused, disoriented, disturbed, stressed
- c. Sad, uncomfortable, afraid, small, unhappy

## APPENDIX J

### Statement of Rights for Survey II for Phase II

This research is being conducted by Laetitia Dupuy for the purpose of her honors undergraduate thesis. Your results are completely confidential and anonymous; this data will be stored on my laptop computer for a period of two years after this survey. If you have any questions or complaints about the survey, please contact me at [Dupuy.9@osu.edu](mailto:Dupuy.9@osu.edu). If you have any questions about your researcher's rights, please contact the Office of Responsible Research Practice at 614.688.8457.

Today's survey will last approximately 20 minutes. You are in no way obligated to participate in this survey, and you will not be penalized in class for choosing not to participate. You are free at any point to leave the room, to skip a section of the survey, or to turn the survey in and be finished with it. By participating in this survey, you may gain exposure to Surrealism in the form of interior design. The risk involved in taking this survey is that surrealism is sometimes disturbing, and you may be viewing images that make you uncomfortable. If so, please feel free to look away or to choose not to participate in that section of the survey.

The procedure for taking the survey is as follows: you will have a five minute period to answer the beginning questions about your personal background. After 5 minutes we will proceed to the first series of images. You will have five minutes to contemplate each space, and to answer the questions about that space. At the conclusion of the evaluation of the three spaces, you will have five minutes to answer the conclusion questions. If you finish early, please feel free to turn the survey into me and to leave. Because the survey gauges your individual reaction to these spaces, no explanation will be given for the spaces. Please refrain from discussing the spaces with the peers around you. Thanks for participating!